DOCUMENT RESUME

ED 263 030 SO 016 793

AUTHOR	Larson, Tom
TITLE	Strawberry Square. Song Book.
INSTITUTION	Agency for Instructional Television, Bloomington, Ind.; Nebraska State Dept. of Education, Lincoln. Div. of School Assistance & Support.
PUB DATE	82
NOTE	80p.; For related teacher's guide and Strawberry Square II, see SO 016 792-794.
AVAILABLE FROM	Agency for Instructional Technology, Box A, Bloomington, IN 47402 ($1.85, plus shipping; videocassettes, $125.00; television series, write for price).
PUB TYPE	Guides - Classroom Use - Guides (For Teachers) (052)
EDRS PRICE	MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	*Child Development; *Educational Television; Grade 1; Kindergarten; Music; *Music Education; Primary Education; *Singing; *Social Development
IDENTIFIERS	*Songs

ABSTRACT

Designed to accompany a series of 33 television programs in music education for kindergarten and first grade children, this song book (containing sheet music) correlates with activities in the teacher's guide. Titles of songs included in the book are: Let a Song Tell a Story (short and long versions); If I Had a Hammer; A Happy Street; Let the Melody Ride; Next Time; Your Name Is Jingle; Friends; Bangalory Man; A Package for You; Wake Up, Skipper; Morning; Head-Shoulders; Head-Shoulders, Baby; A Hearty Breakfast; Pitter Patter Raindrops (speech exercise); Five Puppies; Little Sacka Sugar; Talk to the Animals; Alike and Different; Whistle While You Work; Chickamy, Chickamy, Craney Crow; Three Halloween Rhymes; Fat Old Witch; Flowers Won't Grow; What a Wonderful Place; The Wonder Ball; Simple Gifts; Strawberries Ripe; Thanksgiving Is Near; The Piano Is a Wonderful Thing; Circle Round the Zero; Little Shell (speech exercise); Giving and Receiving; Name a Shape; Shapes Are Everywhere; The Eagle and the Hawk; Going on a Picnic; Dr. Knickerbocker; Mail Myself to You; Goodbye, My Friends; The Music Is You; Feet; Friends (waltz version); Grocery Stores and Bathroom Doors; I Like Me; Wiggle Song; Lulla Lullaby (A la Rurru Nino); New River Train; Warm Fuzzies; Heigh-Ho; Roll on the Ground; Diddle Diddle Dumpling; This Land Is Your Land; America the Beautiful; Farewell Andromeda (Welcome to My Morning); Sing; Grandpa; Don't Forget to Remember; Friends; Eefin'; False Face; (Put Another Nickel In) Music! Music! Music!; Thanks for the Memory; Irish Green; Stolen Rainbows; All Night Long; Raggy Baggy Black Sack; A Healthy Meal; I Believe in Music; Raid the Refrigerator; Carlita Wiggle; All around the Kitchen; Punchinella; Ton Moulin; Mud, Mud, Mud; Lots of Worms; On the Bus; Give a Hug to a Bug; Garden Song; Plant a Radish; Tools; Funny, Furry, Cuddly Thing; Pass the Shoe; Little by Little; Bluddle-Uddle-Um-Dum; Consider Yourself; What Is Love?; and It's Love. An index is provided. (RM)

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Strawberry Square

Song Book

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Strawberry Square
Song Book
Arranger: Tom Larson

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Table of Contents

Introduction 6
- Singing 6
- Moving 6
- Playing 7
- Listening 8
- Creating 8

Lesson 1
- Let a Song Tell a Story (short version) 9
- Let a Song Tell a Story (long version) 10
- If I Had a Hammer (The Hammer Song) 12
- A Happy Street 13
- Let the Melody Ride 13
- Next Time 13
- Your Name Is Jingle 13

Lesson 2
- Friends 14
- Bangalory Man 16
- A Package For You 16
- Wake Up, Skipper 17

Lesson 3
- Morning 17
- Head-Shoulders 18
- Head-Shoulders, Baby 19
- A Hearty Breakfast 20

Lesson 4
- Pitter Patter Raindrops, Speech Exercise (No. 21) 20

Lesson 5
- Five Puppies 20
- Little Sacka Sugar 21
- Talk To the Animals 22

Lesson 6
- Alike and Different 24
- Whistle While You Work 24

Lesson 7
- Chickamy, Chickamy, Craney Crow 25
- Three Halloween Rhymes 26
- Fat Old Witch 26

Lesson 8
Flowers Won't Grow 27
What a Wonderful Place 28
The Wonder Ball 29

Lesson 9
Simple Gifts 29
Strawberries Ripe 30
Thanksgiving Is Near 31

Lesson 10
The Piano Is a Wonderful Thing 31
Circle Round the Zero 32

Lesson 11
Little Shell, Speech Exercise (No. 32) 33

Lesson 12
Giving and Receiving 33

Lesson 13
Name a Shape 34
Shapes are Everywhere 34

Lesson 14
The Eagle and The Hawk 36
Going On a Picnic 36

Lesson 15
Dr. Knickerbocker 37
Mail Myself To You 38
Goodbye, My Friends 38

Lesson 16
The Music Is You 40
Feet 40
Friends (waltz version) 41

Lesson 17
Grocery Stores and Bathroom Doors 41
I Like Me 42

Lesson 18
Wiggle Song 43
Lulla Lullaby (A la Rurru Niño) 44

Lesson 19
New River Train 44

Lesson 20
Warm Fuzzies 45
Heigh-Ho 46
Roll On the Ground 47
Diddle Diddle Dumpling 47

Lesson 21
This Land Is Your Land 47
America the Beautiful 48
Farewell Andromeda (Welcome To My Morning) 49

Lesson 22
Sing 50
Grandpa 51
Don't Forget To Remember 52

Lesson 23
Friends 53
Eefin' 53
False Face 54
(Put Another Nickel In) Music! Music! Music! 55
Thanks For the Memory 56

Lesson 24
Irish Green 57
Stolen Rainbows 57

Lesson 25
All Night Long 59
Raggy Baggy Black Sack 60

Lesson 26
A Healthy Meal 60
I Believe In Music 61

Lesson 27
Raid the Refrigerator 62
Carlita Wiggle 62
All Around the Kitchen 63

Lesson 28
Punchinella 64
Ton Moulin 64

Lesson 29
Mud, Mud, Mud 65
Lots of Worms 65
On the Bus 66

Lesson 30
Give a Hug To a Bug 66
Garden Song 67
Plant a Radish 68

Lesson 31
Tools 69
Funny, Furry, Cuddly Thing 70

Lesson 32
Pass the Shoe 71
Little By Little 71
Bluddle-Uddle-Um-Dum 71

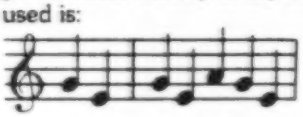
Lesson 33
Consider Yourself 72
What Is Love? 74
It's Love 75

Index 76

Introduction

Strawberry Square is a comprehensive music curriculum that builds upon five important musical activities: singing, moving, playing, listening, and creating. Children need experiences in all five activities to develop their expressive musical potential. This section of the guide presents a few basic ideas concerning each of them.

Singing

Singing is a joyful experience. Children should be encouraged to experiment with all the different ways to "sound off." The more experimentation they do, the more comfortable singing will be. Teachers often feel they need to "teach" singing. Learning to sing, however, is a long process that begins at birth, with infant coos, gurgles, and continuous musical sounds. The most important component is experience. The teacher's role is to promote an attitude of enjoyment and interest, and to provide many opportunities for singing. The teacher also needs to encourage spontaneous vocalization so that the child learns to experiment with dynamics, inflection, and breath support. Be sure to encourage the child to sing lightly and listen attentively to the melody. Use echo singing (imitation) as a part of daily classroom activity to say names, make announcements, give directions. One melody pattern that can be used is:

When you sing with the children, try not to dominate their voices; sing softly enough so that you can hear them sing. Always try to be a role model for good diction—careful pronunciation of words, not "operatic exaggeration." Let your face become involved, to reflect the mood of the song and to promote good diction and alive, alert singing.

Children can be taught new songs in two interesting ways. In the whole-song method, the whole song is sung to the children several times. Children are encouraged to sing it with the teacher whenever they can. Gradually, they will sing more and more of the words as they listen to the song. Children can also become more familiar with the melody by keeping the beat or moving in other ways to the music. In the phrase-by-phrase method, the teacher can use echo singing to teach the song. Sing a phrase and then ask children to sing an echo. Sing a song this way several times before asking the children to sing it without the echo. In either method, children often simply parrot what they hear, and have no idea of the words they are singing. You may need to help them interpret what they sing.

Moving

Movement can also be a joyful experience for children. In fact, the young child needs to move and become actively involved in music to learn. A good rhythmic sense can be developed only through moving to music. Coordination skills, self-concept, and body awareness can all be developed through moving to the music in simple, natural ways—keeping a steady beat by clapping, swaying, marching. Moving can also reinforce musical concepts. For example:

Tempo: (fast and slow) by varying the speed of the movement.
Dynamics: (loud and soft) by varying the size and energy of the movement.
Pitch: (high and low) by moving at different high and low levels.
Beat: by moving steadily to the music's pulse.
Accent: by using accented, strong body movement.
Duration: (long and short) by sustaining the movement or by making it short and jagged.
Form: (repetition and contrast) by repeating or varying certain physical movements; by resting on contrasting sections and moving only on the repeated sections.

Strawberry Square Video Series

While appropriate for general use in elementary schools, this song book is designed to accompany the *Strawberry Square* classroom video series for kindergarten and first grade. The series is available from AIT, Box A, Bloomington, IN 47402. Phone (812) 339-2203 or (800) 457-4509.

Mood: by involving the facial expressions and thus "asking" the body to move along with feelings: happy, sad, angry, hurt.

Style: by changing the style, direction, level, or energy of the movement to correspond to the music.

"Make" a steady beat when you are doing routine tasks such as sharpening a pencil, walking to lunch, shaking hands, counting, calling attendance. This can be fun, but be careful not to carry it to extremes. In calling attendance (using a steady beat), you could say the name in a steady rhythm and have the child repeat his or her name in the same rhythm, keeping the accented steady beat in mind. If a child is absent, the silence indicates a rest.

Help children listen and look for a steady beat in such movements as walking, sawing, hammering, the swishing of windshield wipers, and the ticking of clocks.

Help them listen for sounds that do not have a steady beat: rain, bird calls, sirens. In the classroom, normal talking usually has no steady beat.

Keeping a steady beat is basic to music. Other forms of rhythmic movement are also important. The basic locomotor movements develop both even and uneven concepts of rhythm. With the children, move to music using these various locomotor movements:

1. Steps in even rhythm: walk, run, leap, hop, jump, waltz, tiptoe.
2. Steps in uneven rhythm: slide, gallop, skip.

Imitative movement such as mirroring and repetitive movement such as echo clapping and echo moving are important for visual and auditory focus, attention span, and building a "vocabulary" of basic movements. Mirror movement is slow, sustained movement that can be followed as if one were looking in a mirror. However, a variation would be to "copy cat"—to mirror movement that has a steady beat. Generally, it is more successful to copy cat for a long time before changing the movement. This gives the children a chance to perform both the beat and the movement successfully. If you use music with these activities, select rather sustained music for the first type of mirroring and very rhythmic, accented music for the second type of mirroring.

Creative movement and movement dramatizations are two other activities often included in *Strawberry Square*. These experiences allow for a variety of responses from children. Initially, children will feel more comfortable doing what everyone else is doing. This should not cause concern for what appears to be a lack of creativity. Children are cautious. As you develop the classroom atmosphere and attitude of acceptance, the children will become more willing to take risks and to try to be different and creative.

A simple way to activate creative movement is to use "move as if" suggestions at appropriate moments in the day. For example, "As you line up to go to recess, move as if you were walking in a huge vat of syrup, or a large bowl of Jell-O."

Playing

Children begin to "play" musical instruments by using the instruments they all have—their bodies. Encourage experimentation with body sounds.

Children can keep the beat with a song or instrumental composition by swaying, clapping, tapping, and by using various rhythm instruments. Some children can also play along with the rhythm of the words, while others play the steady beat. The addition of melodic instruments is a bit more complex but is great fun for the children. They need time to experiment with the technique of holding the mallet and hitting the bell in the center to produce the best tone. The mallet should not be tightly gripped, but should be held loosely between the thumb and the rest of the fingers, with the fingers resting lightly on the stick.

Echo playing is another simple way to begin using melodic rhythmic instruments. This should be preceded by echo clapping and echo singing (easier skills). As the children become proficient in imitative playing, they should be encouraged to do creative playing. One way to begin creative playing is to use a "question and answer" method. The teacher (or one child) plays a short melodic or rhythmic phrase that is not "finished" and requires an "answer." Another child plays the "answer"—something that completes the first phrase. The phrases should be of similar length. As with any creative behavior, time is needed for experimentation, and children should be allowed the freedom to "brainstorm," to play whatever they think of first. Avoid judging their improvisations. This "question and answer" technique will help children become aware of phrasing and song structure. When they begin to make up their own songs, using the structure of a rhyme will help them continue this sense of

phrasing. Say the words as you play the melody. Again, make no judgments, and allow the children time to experiment. They will begin to make their own aesthetic decisions about what "works" and "fits" and will soon discover sounds that are appropriate.

Listening

Developing this important skill is a vital part of all kinds of learning. Listening skills are interwoven with the skills of moving, singing, playing, and creating. To build auditory focus into each musical experience is an important part of the teacher's planning and preparation. The attitude of the adults who work with young children is important. Too often, adults feel the need to tell children what they will hear in the music, rather than allow them the freedom to discover and hear it themselves. Adults can often be so rushed that they don't allow children time to make mistakes. When a child is asked to do a creative movement or dramatization, to move with the beat, to sing with a melody, or to play a tune, he or she needs the privilege of making mistakes, and time to recognize them. The learning process of the young child is just that—a process—of listening, doing, and correcting and/or realizing the correctness, and doing again. Remember that this process takes time and must occur in a positive, non-threatening environment.

Be aware each time that you are requiring an auditory focus, and then allow time for the child to hear. A good way to practice the most difficult task of focus (attention) is to mirror, echo clap, echo sing, echo chant, and echo play.

A step beyond simple auditory focus is emotional involvement with the sound source. The philosophy of *Strawberry Square* is to give young children exposure to and experience with many different styles of music. The more children experience the music, the more they are capable of responding with feeling to the music. The ears hear, the mind perceives, and the feelings react. These are not necessarily feelings to be talked about or described, but are personal, a part of each individual child.

Music can be used to influence the behavior of people. When you need action, energy, and attention, select stimulative music—characterized by a moderate to fast tempo, several accents, a variety of instrumentation or timbre, variety of dynamic level (but generally loud), and some unpredictability. When a calm, restful atmosphere is needed, use sedative music—music with a moderate to slow tempo, few accents, warm and rich timbre, generally soft and soothing dynamic level, and with no surprises. Remember, too, that musical preference comes from familiarity. We like that music with which we are most familiar. Share a variety of music with the children. Play various styles on the phonograph when they come in from recess, before school, and during rest period.

Creating

Creating can be a part of singing, moving, playing, and listening. For the child to create, the teacher must give up a bit of control. This does not mean that the classroom will become a place of chaos when children are allowed to be creative, but it will mean that things and people will not necessarily be neat, orderly, and in their places. For the young child, creativity is synonymous with experimentation. As with listening, this process requires time. It is important to realize that performance will not and should not necessarily be a part of the creative process. Some children will want to share everything they are doing, others will want to share only a finished product, and still others will not want to share anything at all. The experimental process is not just a one-time thing. The child needs the opportunity to return to experimentation, preferably after a short period of time has passed. This time can be referred to as the incubation period—a time when nothing obvious is happening in the mind and yet the previous experimentation experiences have not left the subconscious. When the child returns to work, he or she will bring something new to the further experimentation.

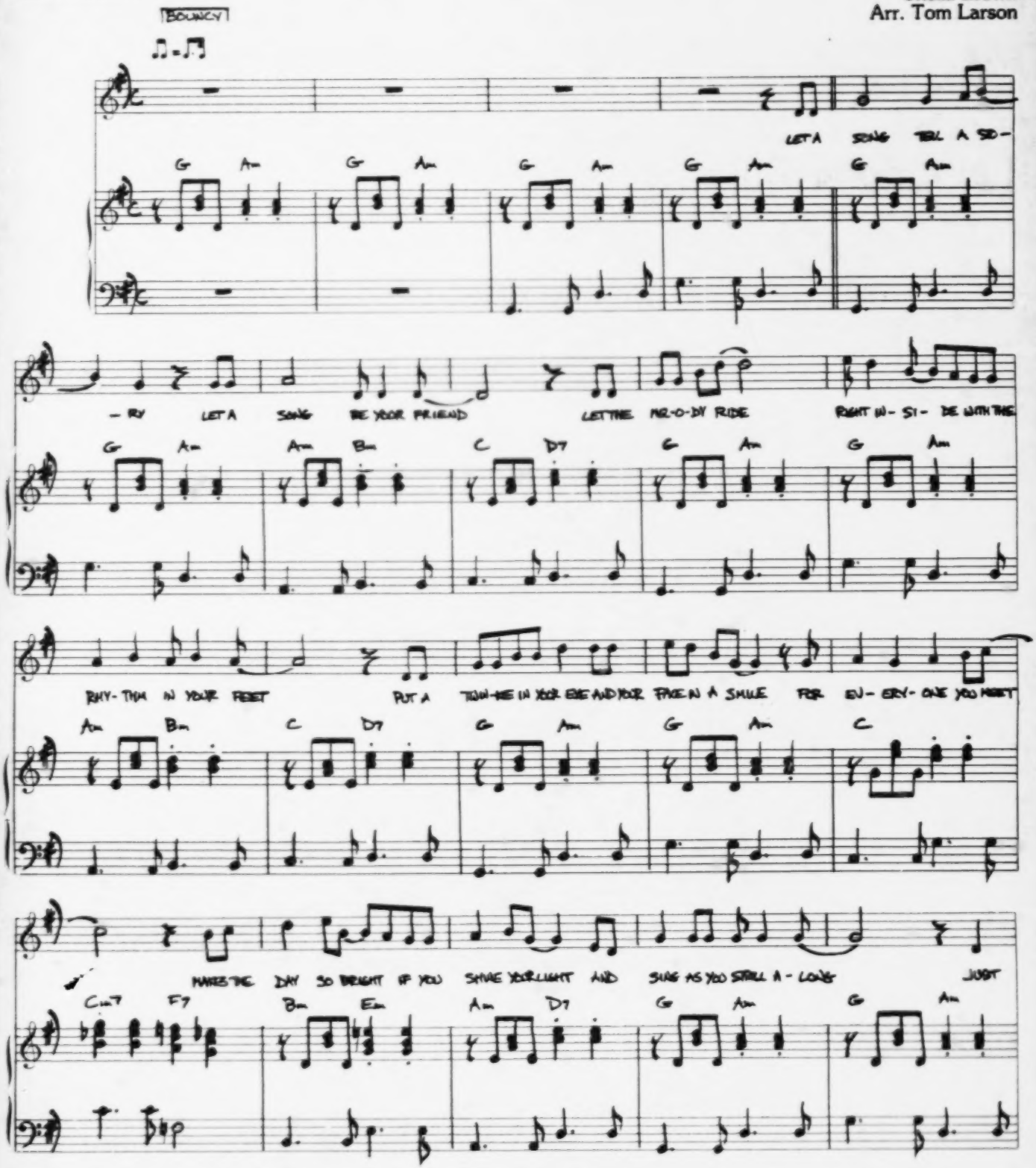
In the creative process, there is no one correct answer. Young children are eager to please the teacher with the right answer, the right sound, the right movement. The teacher's role in the creative process is to create an atmosphere of acceptance, of ongoing ideas, and of openness, so that experiences do not become cut and dried, fixed in minds and hearts. Children should be encouraged to create by:

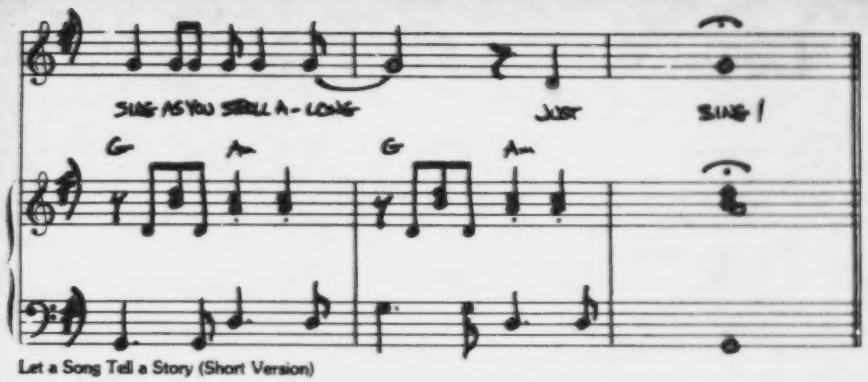
1. choosing new words, adding new words to songs;
2. choosing instruments to accompany songs, rhymes, and movement;
3. changing elements of the music to make it sound different—faster, slower, louder, softer, smoother, more accented.

Lesson 1

Let a Song Tell a Story

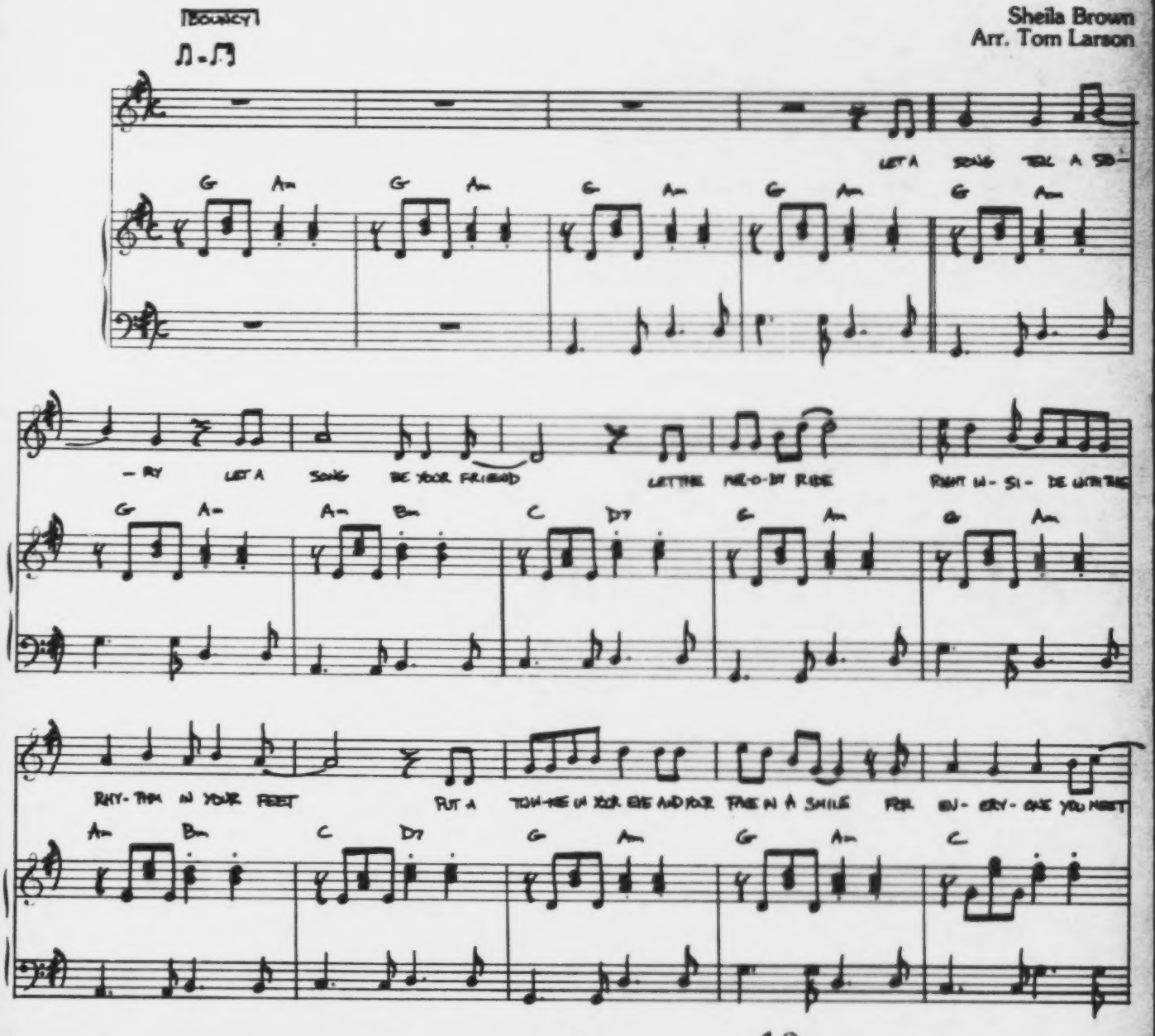
(Short Version)

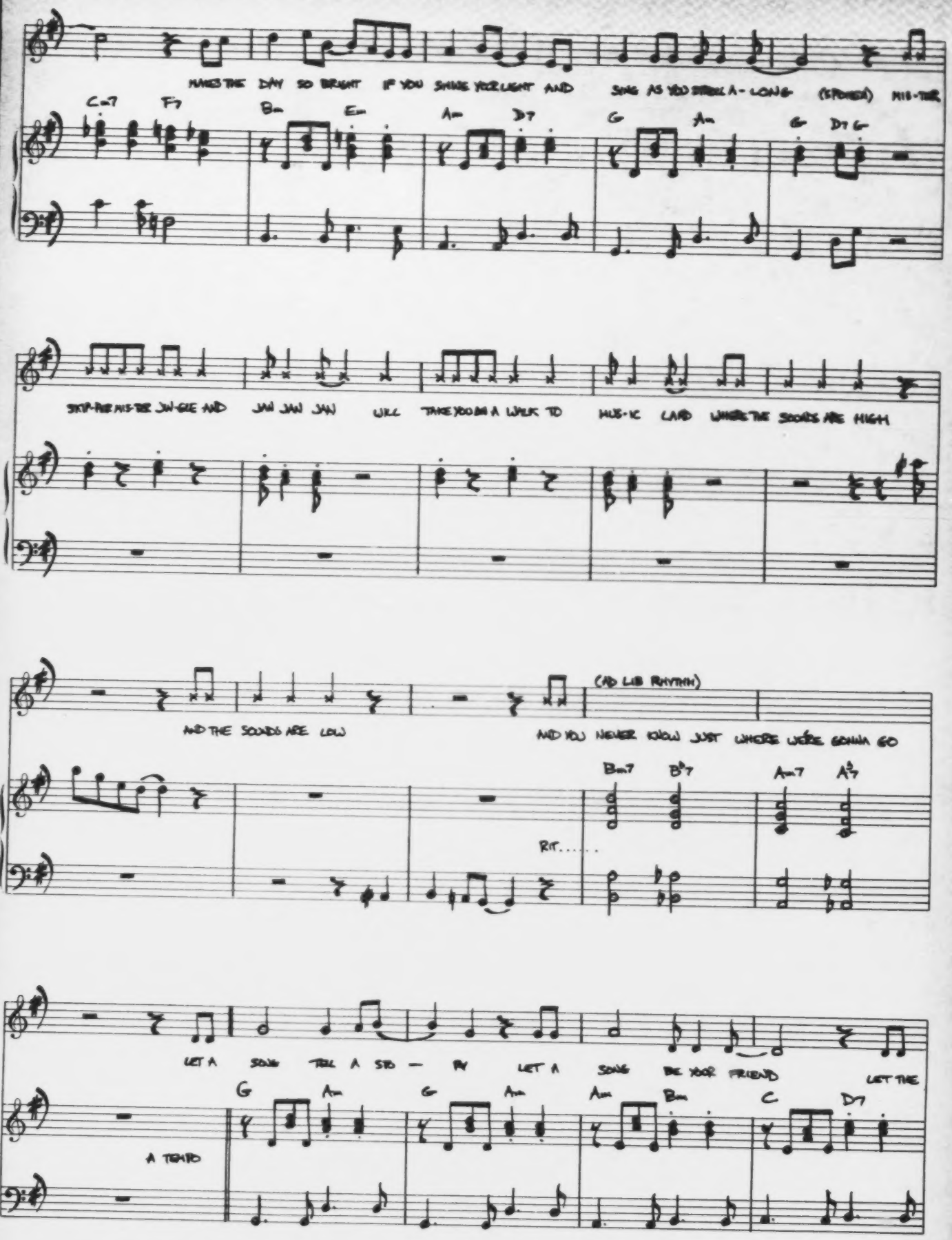
Sheila Brown
Arr. Tom Larson

BOUNCY
LET A SONG TELL A STO-
- RY LET A SONG BE YOUR FRIEND LET THE MEL-O-DY RIDE RIGHT IN- SI- DE WITH THE
RHY- THM IN YOUR FEET PUT A TWINKLE IN YOUR EYE AND YOUR FACE IN A SMILE FOR EV- ERY- ONE YOU MEET
MAKES THE DAY SO BRIGHT IF YOU SHARE YOUR LIGHT AND SING AS YOU STILL A- LONG JUST

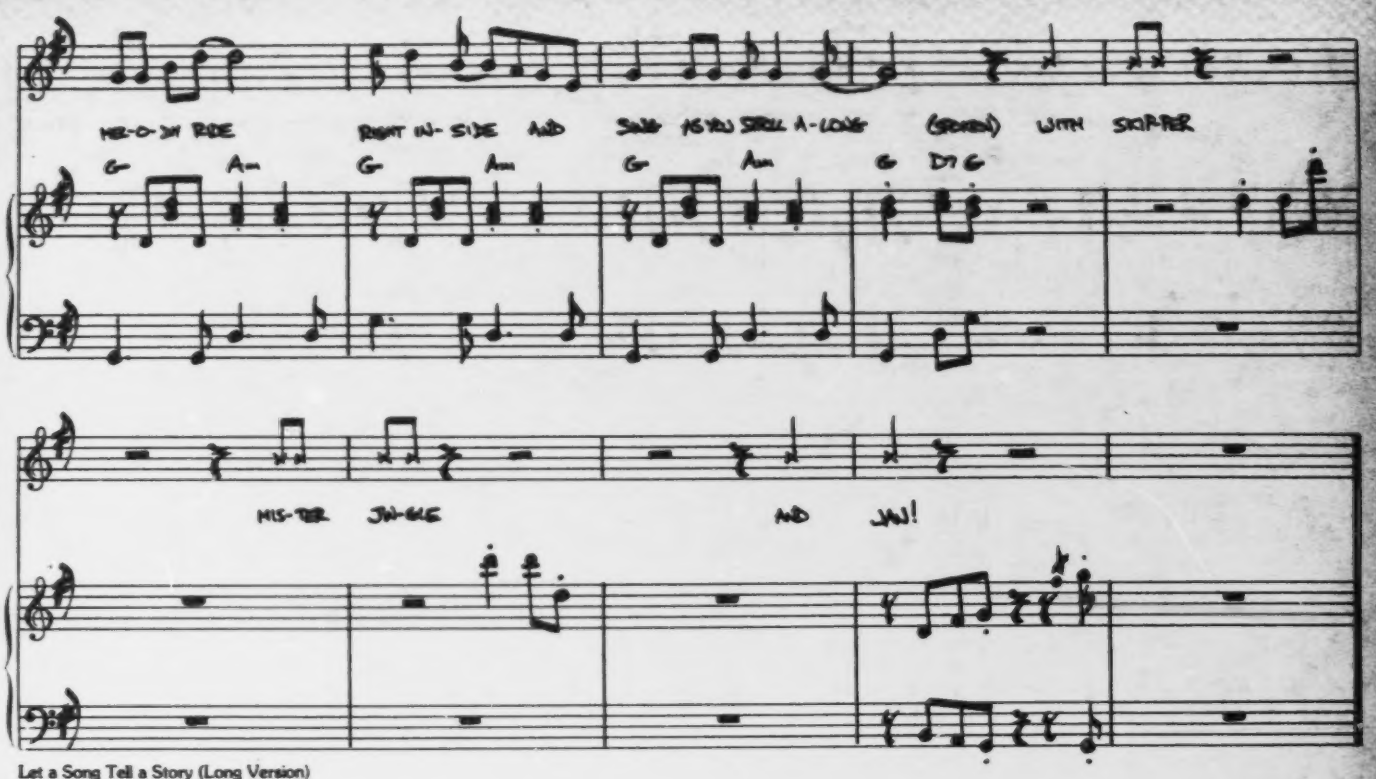


Let a Song Tell a Story (Short Version)

Let a Song Tell a Story

(Long Version)

Bouncy
Sheila Brown
Arr. Tom Larson
LET A SONG TELL A SO-
- RY LET A SONG BE YOUR FRIEND LET THE ME-O-DY RIDE RIGHT U- SI- DE WITH
RHY- THM IN YOUR FEET PUT A TWIN-KLE IN YOUR EYE AND YOUR FACE IN A SMILE FOR EV- ERY- ONE YOU MEET

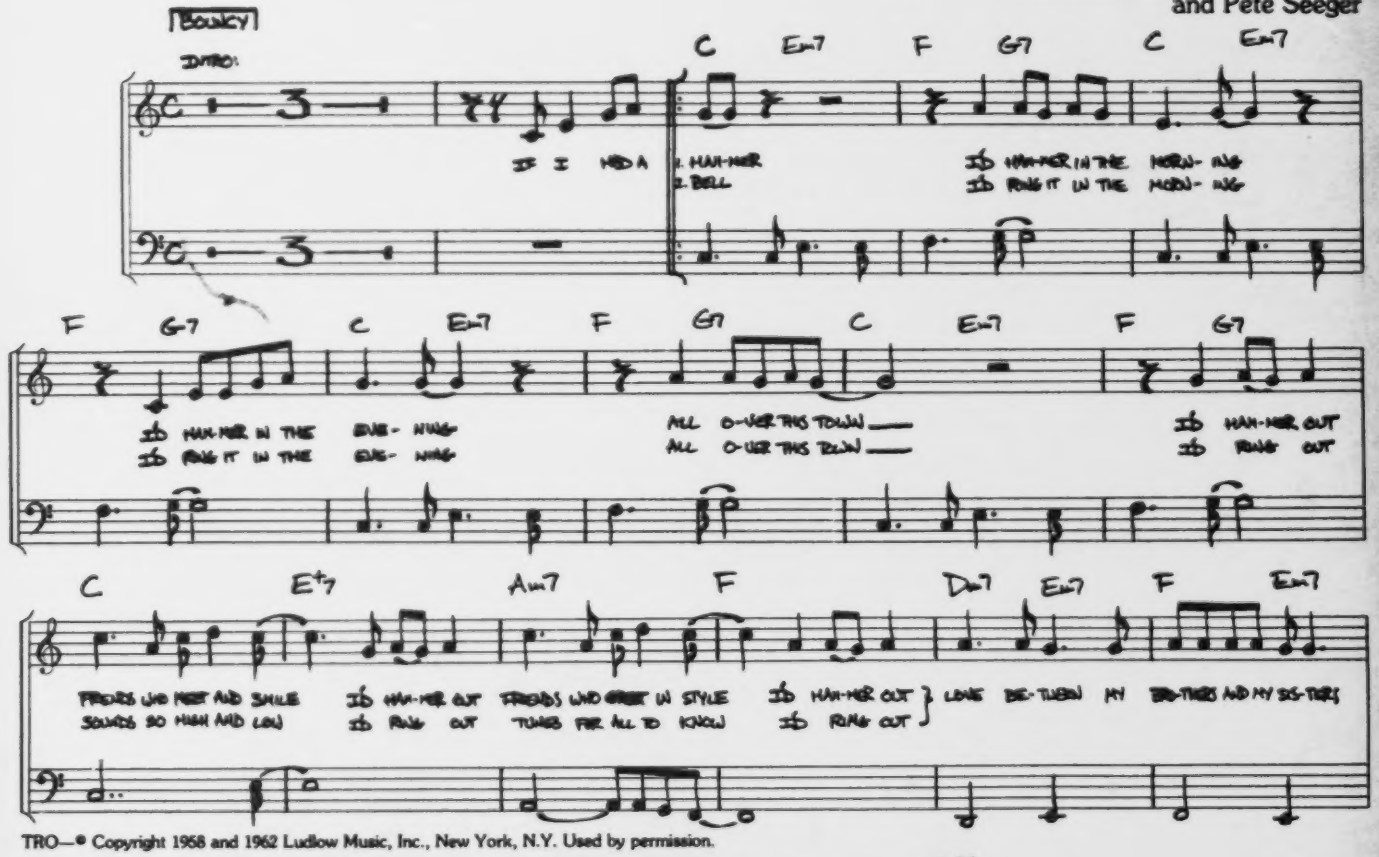
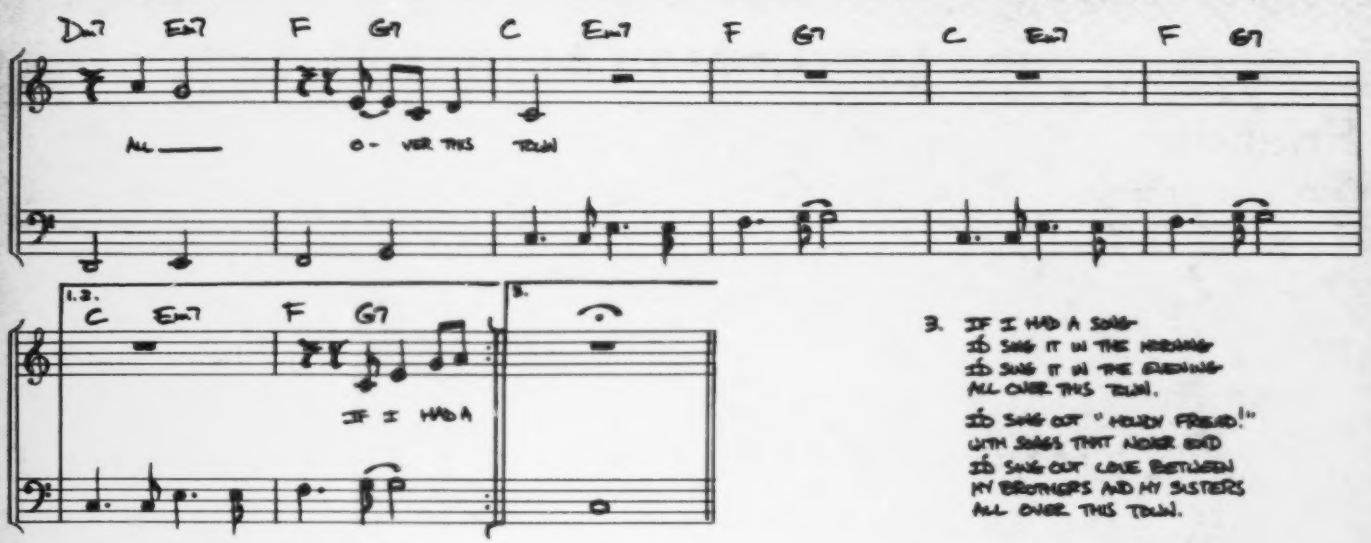

MAKES THE DAY SO BRIGHT IF YOU SHARE YOUR LIGHT AND SING AS YOU STROLL A-LONG (STROLL) HUM-MIN
C7 F7 Bm Em Am D7 G Am G D7 G
SKIP-PIN' HIS-TEE JIG-GLE AND JAM JAM JAM WILL TAKE YOU ON A WALK TO MUS-IC LAND WHERE THE SOUNDS ARE HIGH
AND THE SOUNDS ARE LOW
(AD LIB RHYTHM)
AND YOU NEVER KNOW JUST WHERE WE'RE GONNA GO
Bm7 B♭7 Am7 A♭7
RIT.....
LET A SONG TELL A STO — RY LET A SONG BE YOUR FRIEND LET THE
A TEMPO
G Am G Am Am Bm C D7



Let a Song Tell a Story (Long Version)

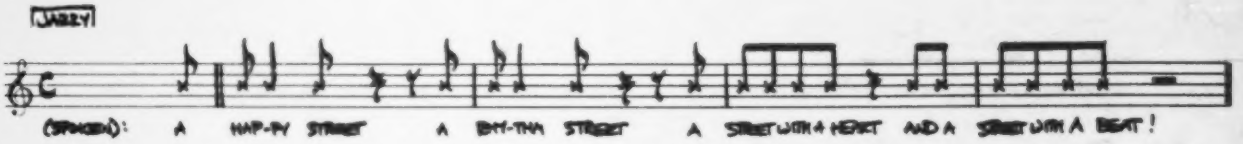
If I Had a Hammer

(The Hammer Song)

Words and music by Lee Hays and Pete Seeger

TRO—© Copyright 1958 and 1962 Ludlow Music, Inc., New York, N.Y. Used by permission.

3. If I had a song
I'd sing it in the morning
I'd sing it in the evening
All over this town.
I'd sing out "Merry Friend!"
With songs that never end
I'd sing out Love between
My brothers and my sisters
All over this town.

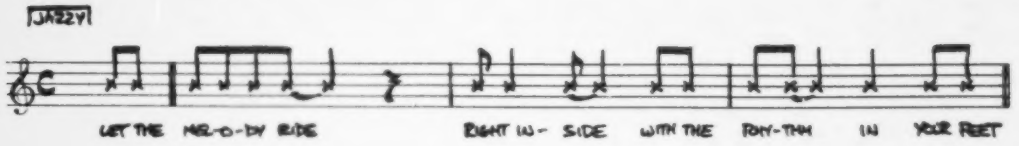
A Happy Street

Sheila Brown

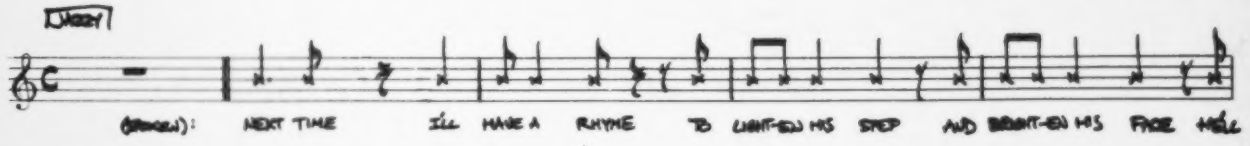
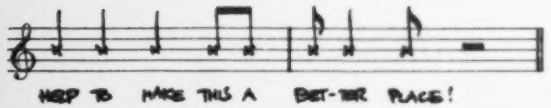


Let the Melody Ride

Sheila Brown

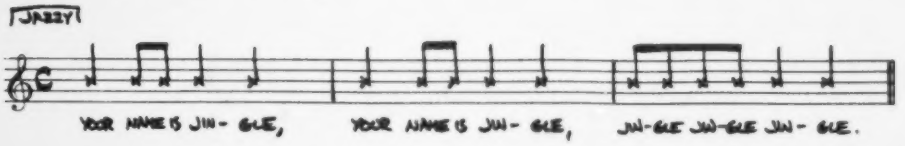


Next Time

Sheila Brown



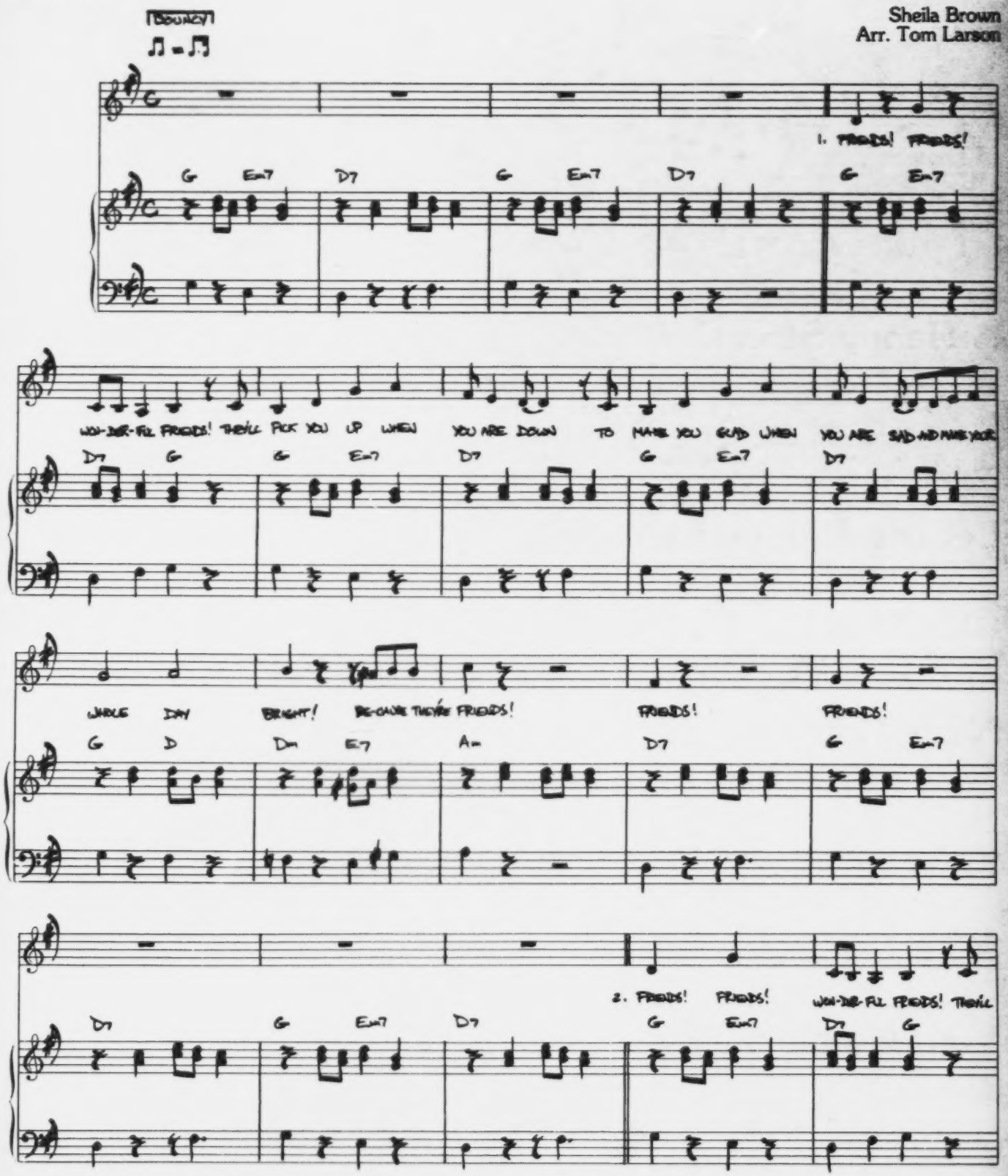
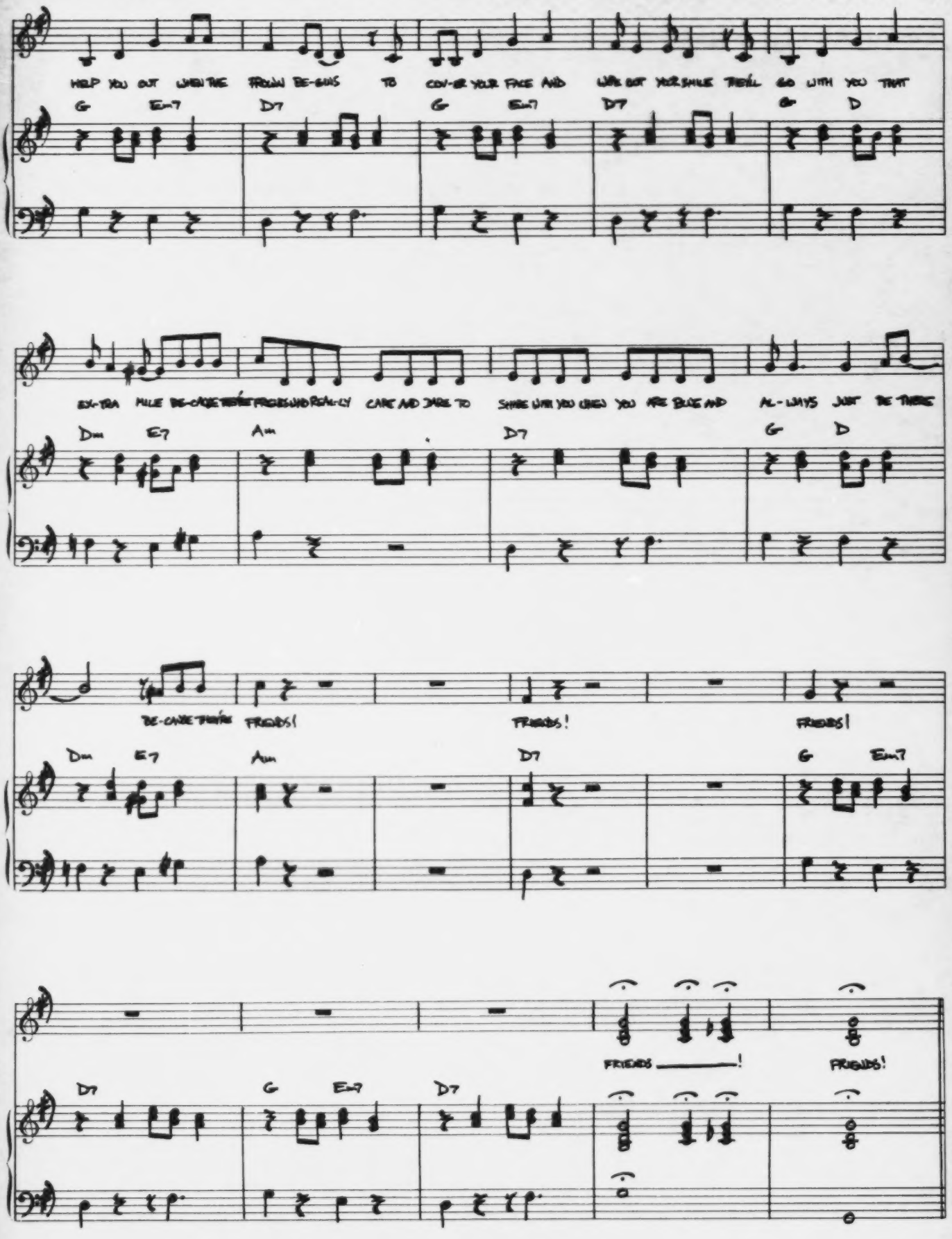
Your Name Is Jingle

Sheila Brown



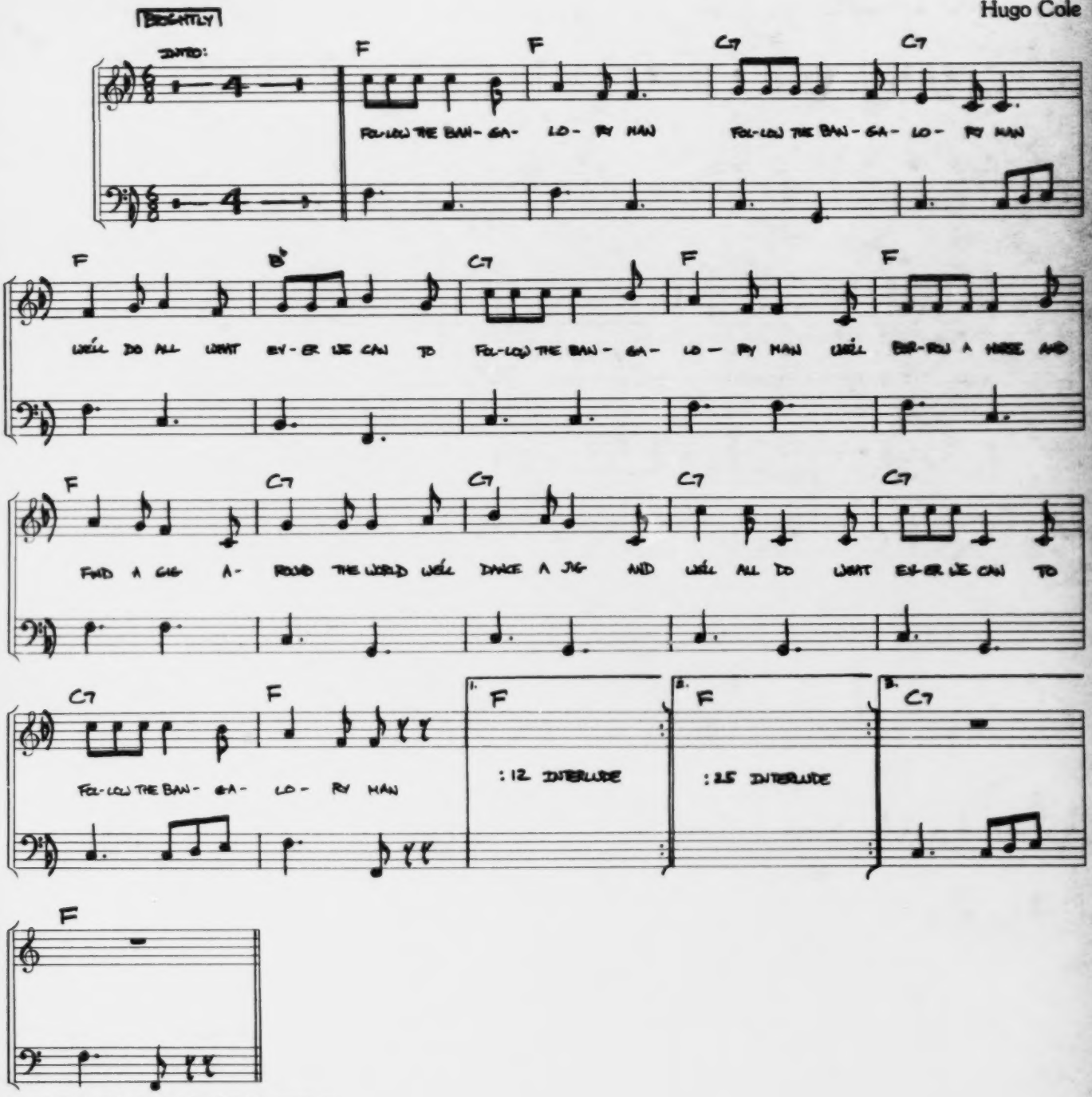
Lesson 2

Friends


[BOUNCY]
♫ = ♫
Sheila Brown
Arr. Tom Larson
1. FRIENDS! FRIENDS!
G Em7 D7 G Em7 D7 G Em7
WON-DER-FUL FRIENDS! THEY'LL PICK YOU UP WHEN YOU ARE DOWN TO MAKE YOU GLAD WHEN YOU ARE SAD AND MAKE YOUR
D7 G G Em7 D7 G Em7 D7
WHOLE DAY BRIGHT! BE-CAUSE THEY'RE FRIENDS! FRIENDS! FRIENDS!
G D Dm Em7 Am D7 G Em7
2. FRIENDS! FRIENDS! WON-DER-FUL FRIENDS! THEY'LL
D7 G Em7 D7 G Em7 D7 G

HELP YOU OUT WHEN THE FROWN BE-GINS TO COV-ER YOUR FACE AND WHILE BUT YOUR SMILE TRAIL GO WITH YOU THAT
G Em7 D7 G Em7 D7 G D
EX-TRA MILE BE-CAUSE THERE FRIENDS REAL-LY CARE AND DARE TO SHARE WHEN YOU CRIED YOU ARE BLUE AND AL-WAYS JUST BE THERE
Dm E7 Am D7 G D
BE-CAUSE THERE FRIENDS! FRIENDS! FRIENDS!
Dm E7 Am D7 G Em7
FRIENDS ——! FRIENDS!
D7 G Em7 D7

Bangalory Man

Hugo Cole



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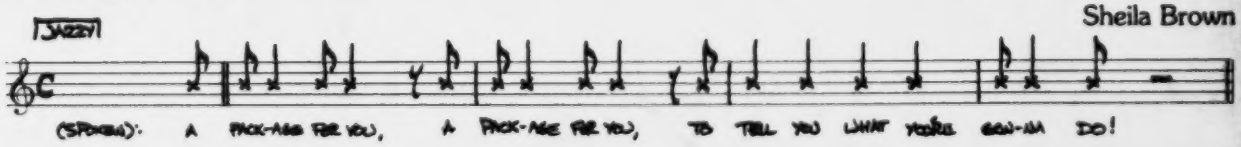
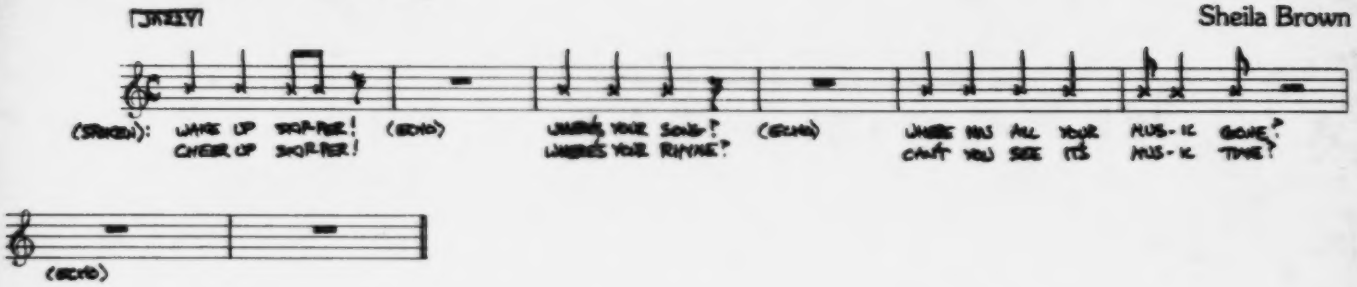
A Package For You

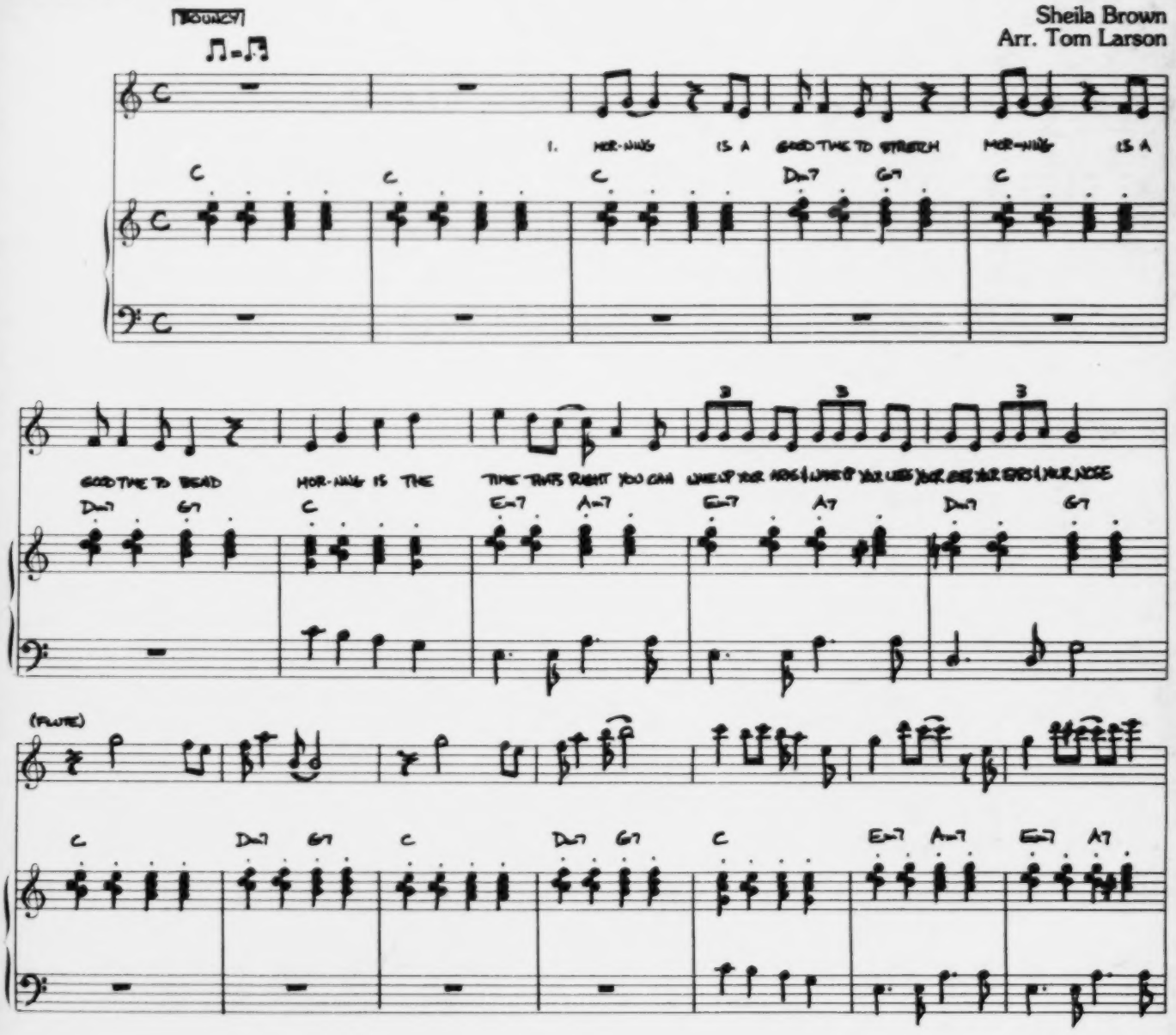
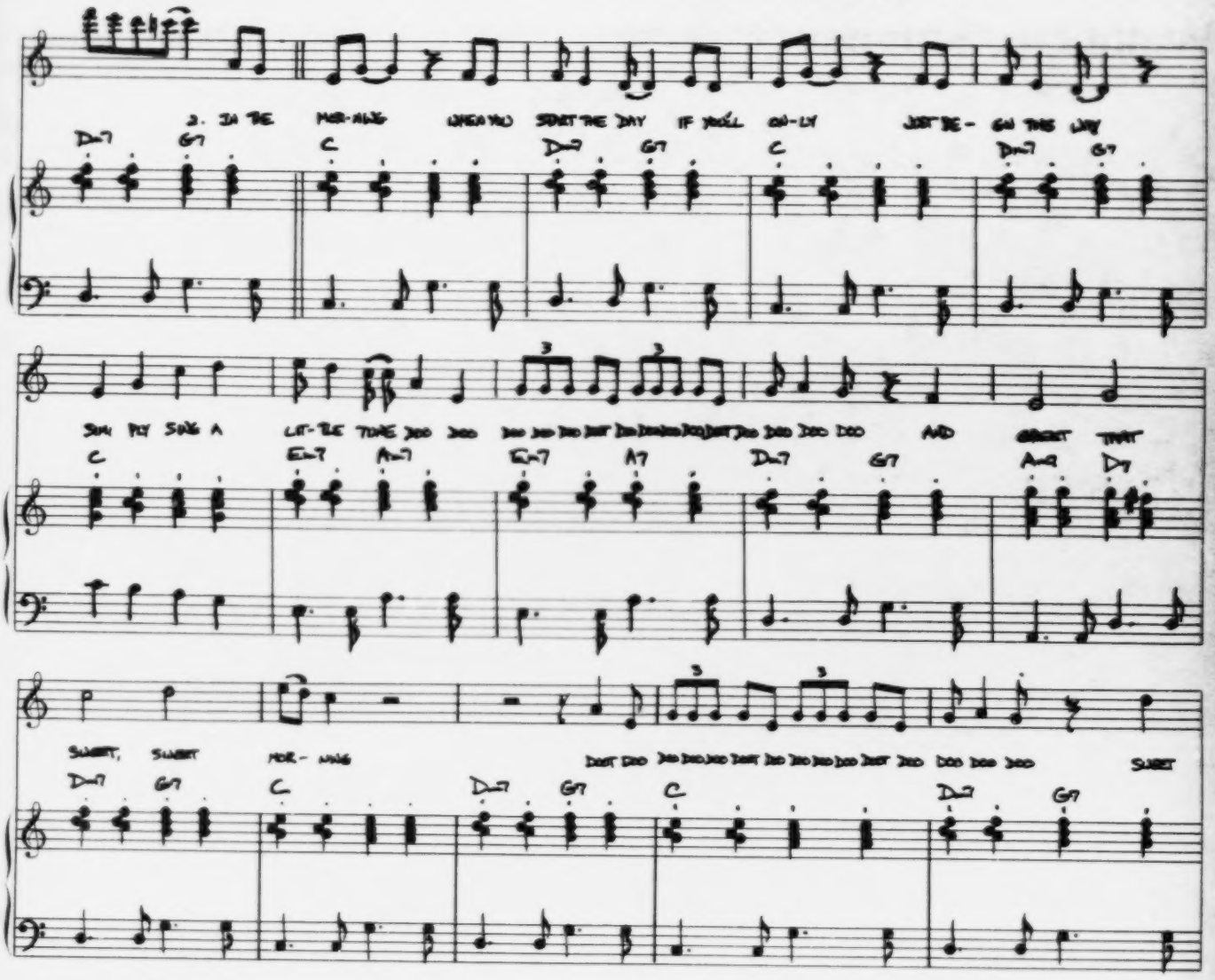
Sheila Brown

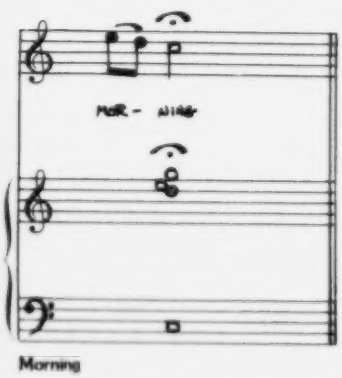


Wake Up, Skipper


Sheila Brown
(SINGER): WAKE UP SKIP-PER! CHEER UP SKIP-PER!
(ECHO)
WHERE'S YOUR SONG? WHERE'S YOUR RHYME?
(ECHO)
WHERE HAS ALL YOUR MUS-IC GONE? CAN'T YOU SEE IT'S MUS-IC TIME?
(ECHO)

Lesson 3

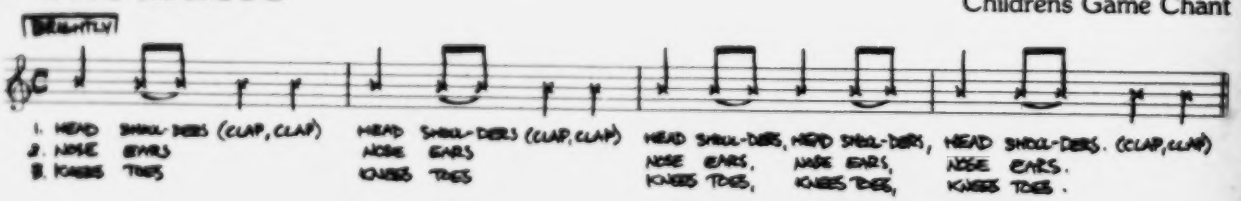
Morning

Sheila Brown
Arr. Tom Larson
BOUNCY
1. MOR-NING IS A GOOD TIME TO STRETCH MOR-NING IS A
C C C Dm7 G7 C
GOOD TIME TO BEAD MOR-NING IS THE TIME THAT'S RIGHT YOU CAN UNCURL YOUR ARMS UNCURL YOUR LEGS UNCURL YOUR EYES YOUR NOSE
Dm7 G7 C Em7 Am7 Em7 A7 Dm7 G7
(FLUTE)
C Dm7 G7 C Dm7 G7 C Em7 Am7 Em7 A7

2. IN THE MOR-NING WHEN YOU START THE DAY IF YOU'LL ON-LY JUST BE- ON THE WAY
SING MY SONG A LIT-TLE TUNE DOO DOO DOO DOO DOO DOO DOO DOO DOO DOO AND GREET THAT
SWEET, SWEET MOR- NING DOO DOO DOO DOO DOO DOO DOO DOO DOO DOO DOO DOO SWEET



Morning

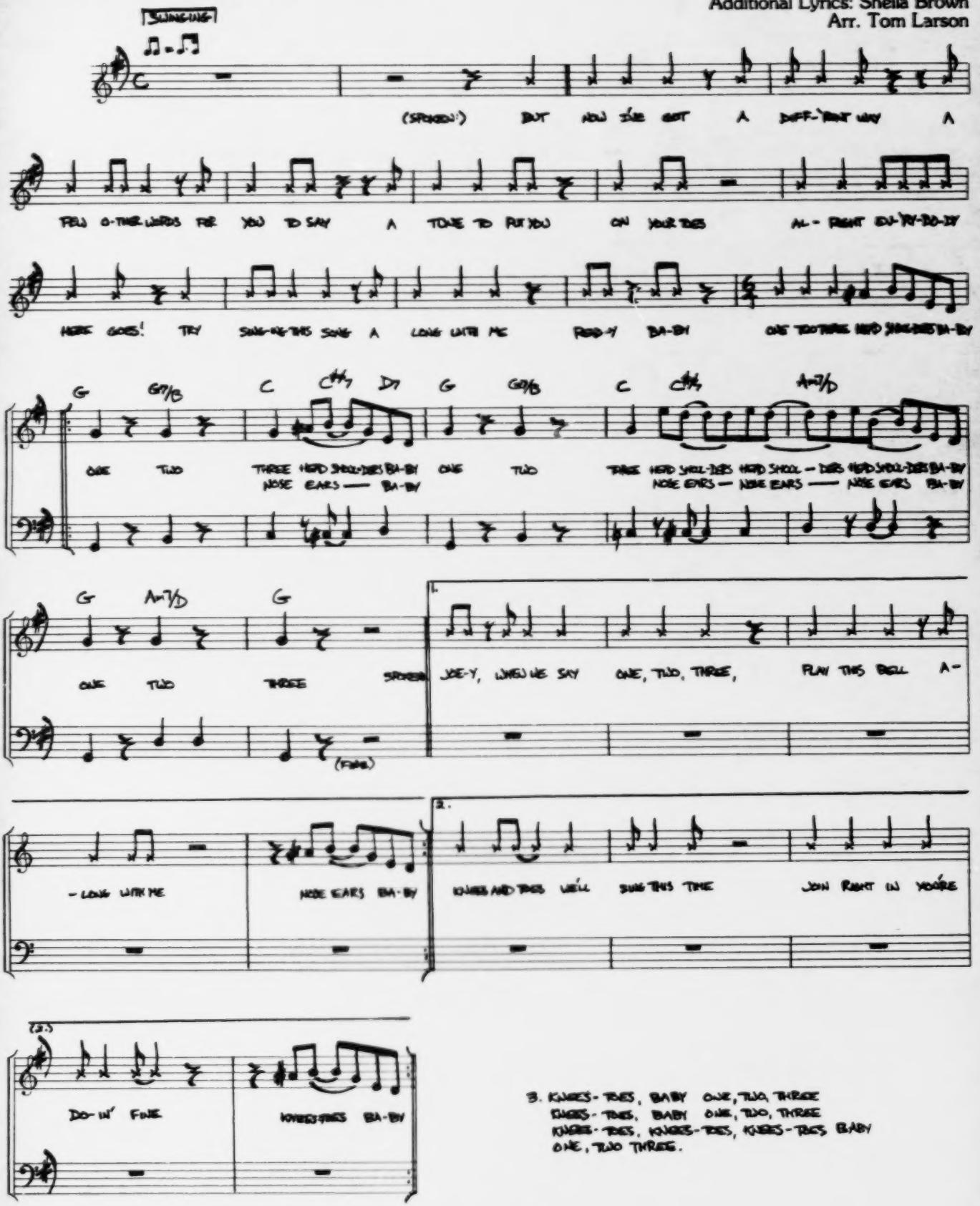
Head-Shoulders

Childrens Game Chant



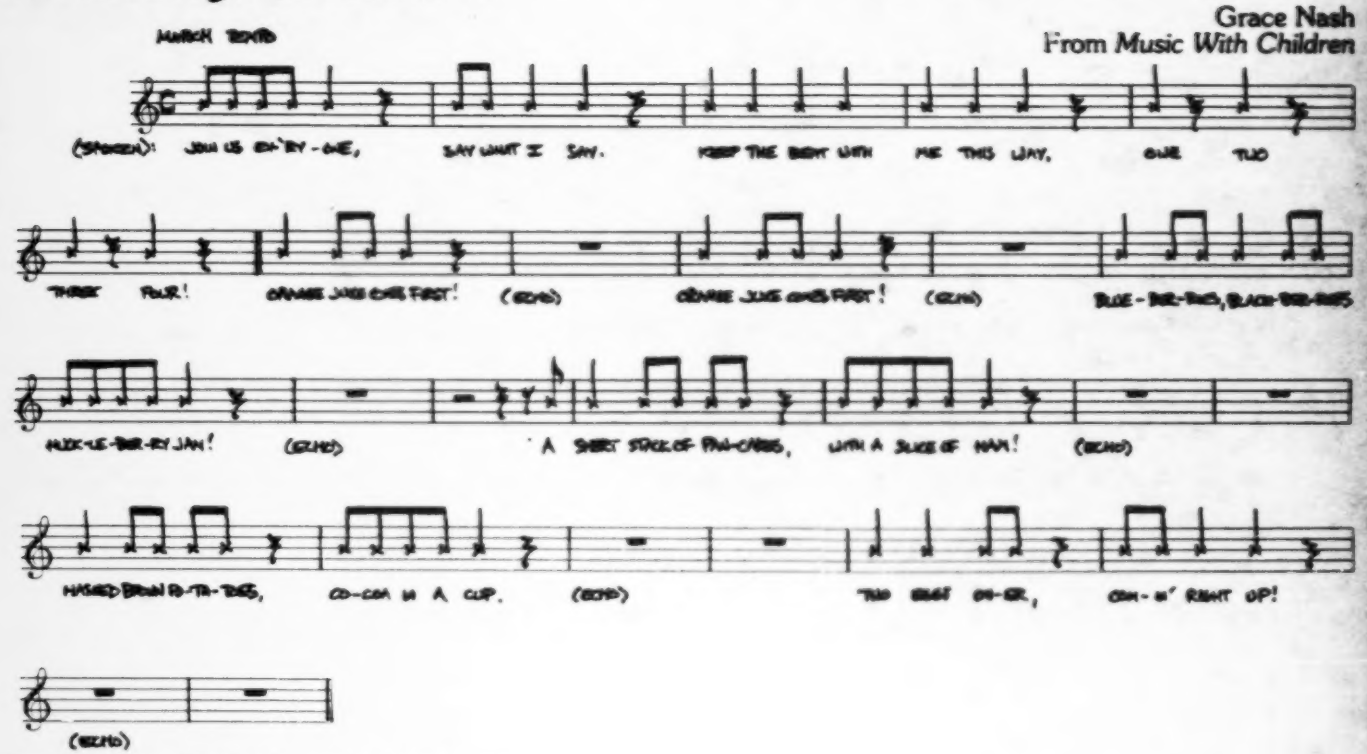
Head-Shoulders, Baby

Black American Singing Game
Additional Lyrics: Sheila Brown
Arr. Tom Larson


SWING FEEL
(SPOKEN:) BUT NOW I'VE GOT A DIFF'RENT WAY A
FEW O-THER WORDS FOR YOU TO SAY A TUNE TO PUT YOU ON YOUR TOES AL- RIGHT EV'RY-BO-DY
HERE GOES! TRY SING-ING THIS SONG A LONG WITH ME READY BA-BY
G G7/B C C#dim7 D7 G G7/B C C#dim7 A-7/D
ONE TWO THREE HEAD SHOUL-DERS BA-BY ONE TWO THREE HEAD SHOUL-DERS HEAD SHOUL-DERS HEAD SHOUL-DERS BA-BY
NOSE EARS — BA-BY NOSE EARS — NOSE EARS — NOSE EARS BA-BY
G A-7/D G
ONE TWO THREE SPOKEN
(FINE)
1.
JOE-Y, WHEN WE SAY ONE, TWO, THREE, PLAY THIS BELL A-
- LONG WITH ME NOSE EARS BA-BY
2.
KNEES AND TOES WE'LL SING THIS TIME JOIN RIGHT IN YOU'RE
(2.)
DO- IN' FINE KNEES-TOES BA-BY

3. KNEES-TOES, BABY ONE, TWO, THREE
KNEES-TOES, BABY ONE, TWO, THREE
KNEES-TOES, KNEES-TOES, KNEES-TOES BABY
ONE, TWO THREE.

A Hearty Breakfast

Grace Nash
From *Music With Children*

MARCH TEMPO
(SPOKEN): JOIN US EV'RY-ONE, SAY WHAT I SAY. KEEP THE BEAT WITH ME THIS WAY, ONE TWO
THREE FOUR! ORANGE JUICE COME FIRST! (ECHO) ORANGE JUICE COMES FIRST! (ECHO)
HICK-U-BER-RY JAM! (ECHO) A SHEET STACK OF PAN-CAKES, WITH A SLICE OF HAM! (ECHO)
MASHED BROWN PO-TA-TOES, CO-COA IN A CUP. (ECHO)
(ECHO)

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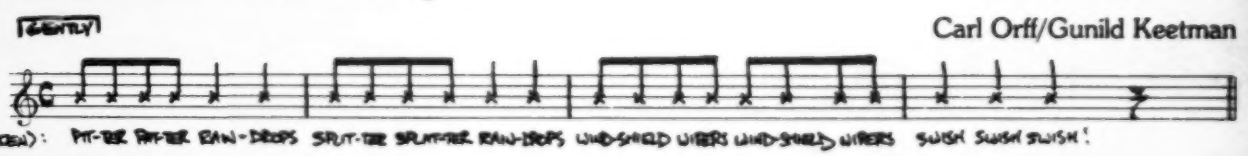
Lesson 4

Speech Exercise (No. 21)

Pitter Patter Raindrops

Carl Orff/Gunild Keetman


GENTLY
(SPOKEN): PIT-TER PAT-TER RAIN-DROPS SPLIT-TER SPLAT-TER RAIN-DROPS WIND-SHIELD WIPERS WIND-SHIELD WIPERS SWISH SWISH SWISH!

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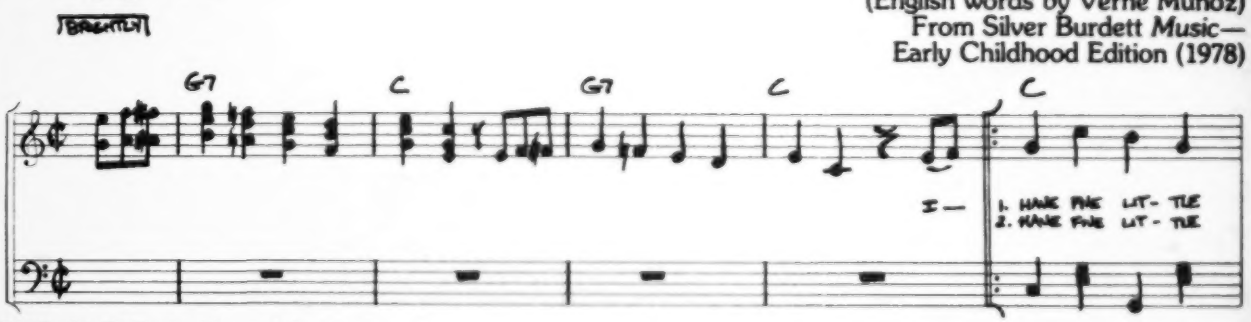
Lesson 5

Five Puppies

Puerto Rican Folk Song
(English words by Verne Muñoz)
From Silver Burdett *Music*—
Early Childhood Edition (1978)

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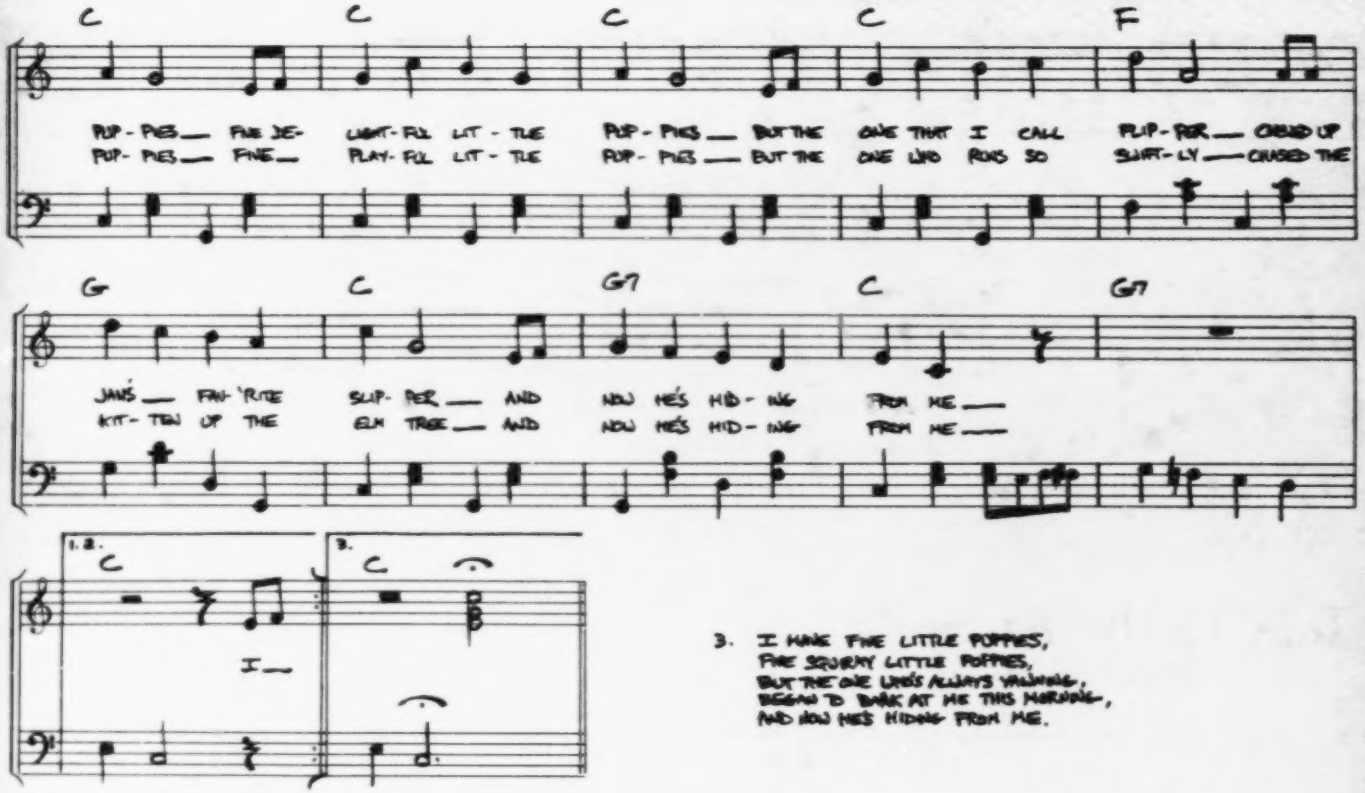
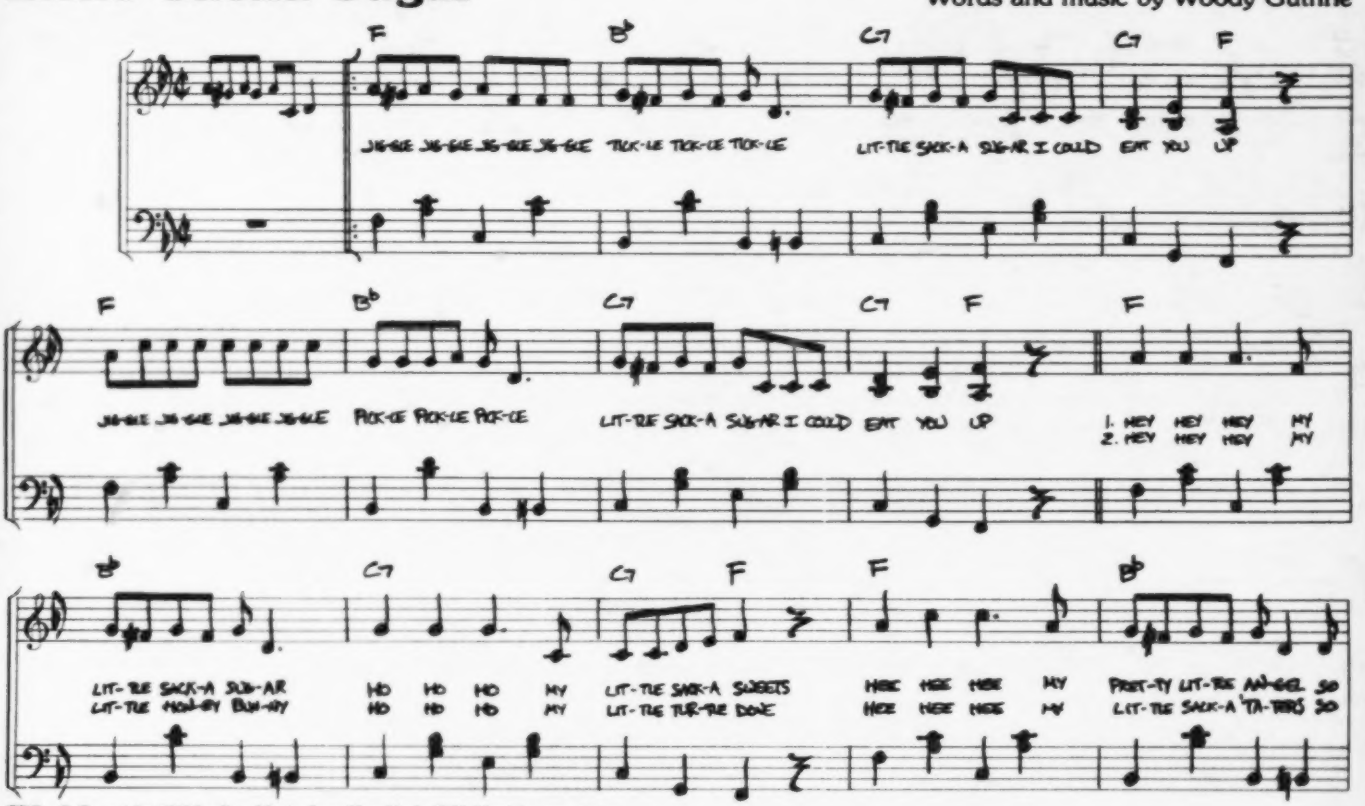

C C C C F
PUP-PIES FINE LIT-TLE PUP-PIES BUT THE ONE THAT I CALL FLIP-PER CRIED UP
PUP-PIES FINE PLAY-FUL LIT-TLE PUP-PIES BUT THE ONE WHO ROVS SO SWIFT-LY CHASED THE
G C G7 C G7
JAWS FAV-'RITE SLIP-PER AND NOW HE'S HID-ING FROM ME
KIT-TEN UP THE ELM TREE AND NOW HE'S HID-ING FROM ME
1. 2. C I
3. C

3. I HAVE FIVE LITTLE PUPPIES,
FIVE SQUIRMY LITTLE PUPPIES,
BUT THE ONE WHO'S ALWAYS WAGGING,
BEGAN TO BARK AT ME THIS MORNING,
AND NOW HE'S HIDING FROM ME.

Little Sacka Sugar

Words and music by Woody Guthrie

F B♭ C7 C7 F
JIG-GLE JIG-GLE JIG-GLE JIG-GLE TICK-LE TICK-LE TICK-LE LIT-TLE SACK-A SUG-AR I COULD EAT YOU UP
F B♭ C7 C7 F F
JIG-GLE JIG-GLE JIG-GLE JIG-GLE PICK-LE PICK-LE PICK-LE LIT-TLE SACK-A SUG-AR I COULD EAT YOU UP 1. HEY HEY HEY MY 2. HEY HEY HEY MY
B♭ C7 C7 F F B♭
LIT-TLE SACK-A SUG-AR HO HO HO MY LIT-TLE SACK-A SWEETS HERE HERE HERE MY PRET-TY LIT-TLE AN-GEL SO
LIT-TLE HOL-LY BUSH-Y HO HO HO MY LIT-TLE TUR-TLE DOVE HERE HERE HERE MY LIT-TLE SACK-A 'TA-TERS SO

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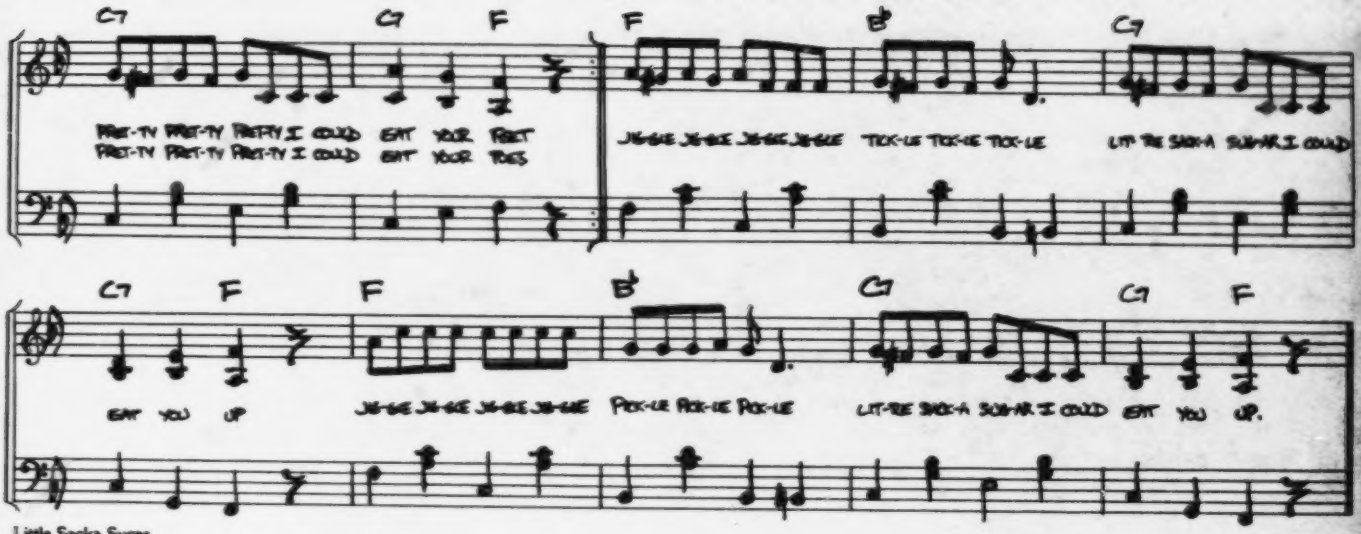
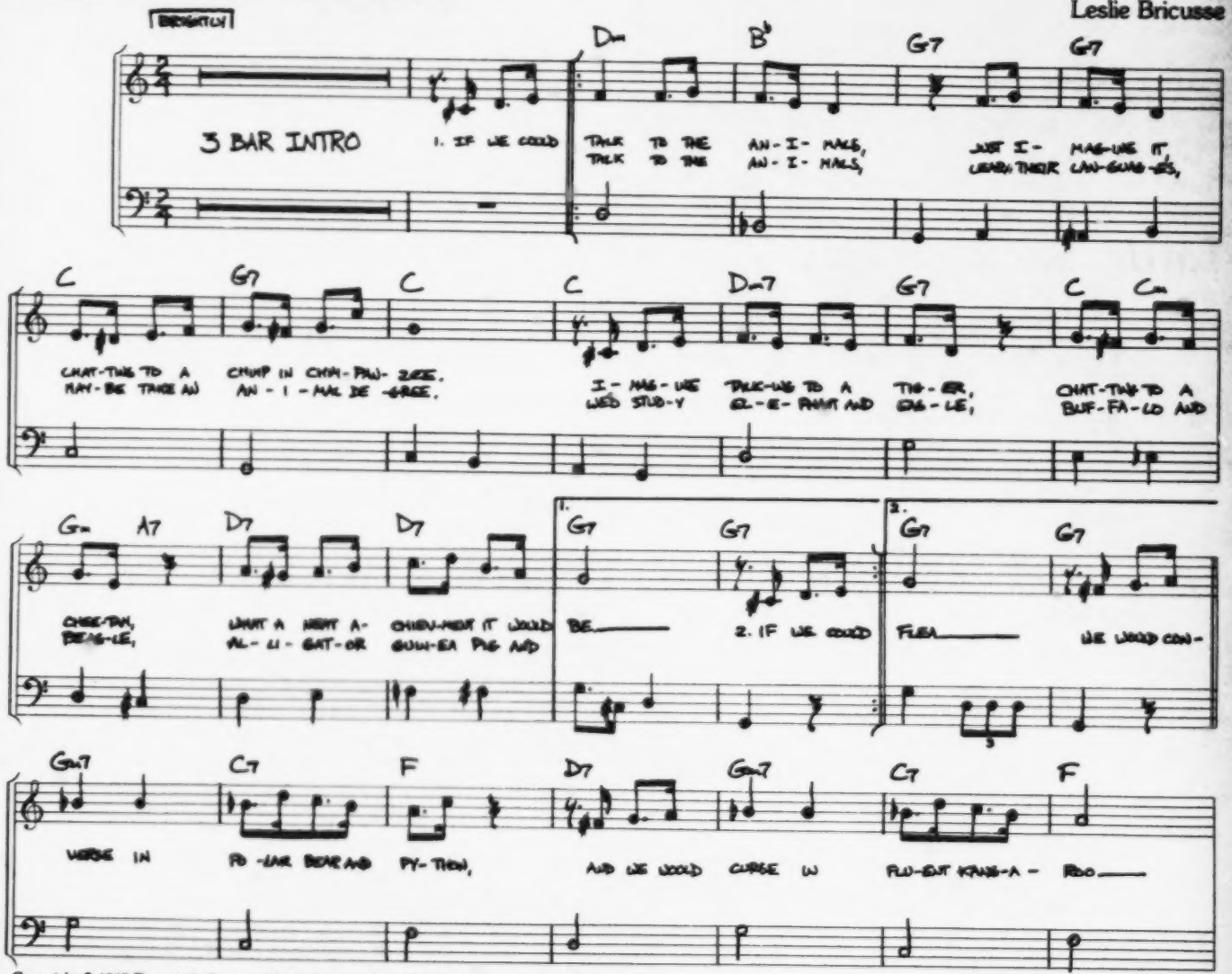

C7 C7 F F B♭ C7
PRET-TY PRET-TY PRETTY I COULD EAT YOUR FEET
PRET-TY PRET-TY PRET-TY I COULD EAT YOUR TOES
JIG-GLE JIG-GLE JIG-GLE JIG-GLE TICK-LE TICK-LE TICK-LE LIT-TLE SACK-A SUG-AR I COULD
C7 F F B♭ C7 C7 F
EAT YOU UP JIG-GLE JIG-GLE JIG-GLE JIG-GLE PICK-LE PICK-LE PICK-LE LIT-TLE SACK-A SUG-AR I COULD EAT YOU UP.

Little Sacka Sugar

Talk To the Animals

Leslie Bricusse


BRIGHTLY
3 BAR INTRO
1. IF WE COULD
Dm B♭ G7 G7
TALK TO THE AN-I-MALS,
TALK TO THE AN-I-MALS,
JUST I-MAG-INE IT
LEARN THEIR LAN-GUAG-ES,
C G7 C C Dm7 G7 C Cm
CHAT-TING TO A CHAMP IN CHAM-PAI-GNE.
MAY-BE TAKE AN AN-I-MAL DE-GREE.
I-MAG-INE TALK-ING TO A TIG-ER,
USED STUD-Y EL-E-PHANT AND EAG-LE,
CHAT-TING TO A BUF-FA-LO AND
Gm A7 D7 D7
CHEE-TAH, BEAG-LE,
WHAT A NEAT A-CHIEV-EMENT IT WOULD
AL-LI-GAT-OR GUIN-EA PIG AND
1. G7 G7
BE.
2. IF WE COULD
2. G7 G7
FLEA HE WOULD CON-
Gm7 C7 F D7 Gm7 C7 F
VERSE IN PO-LAR BEAR AND PY-THON,
AND WE WOULD CURSE IN
FLU-ENT KANG-A-ROO.

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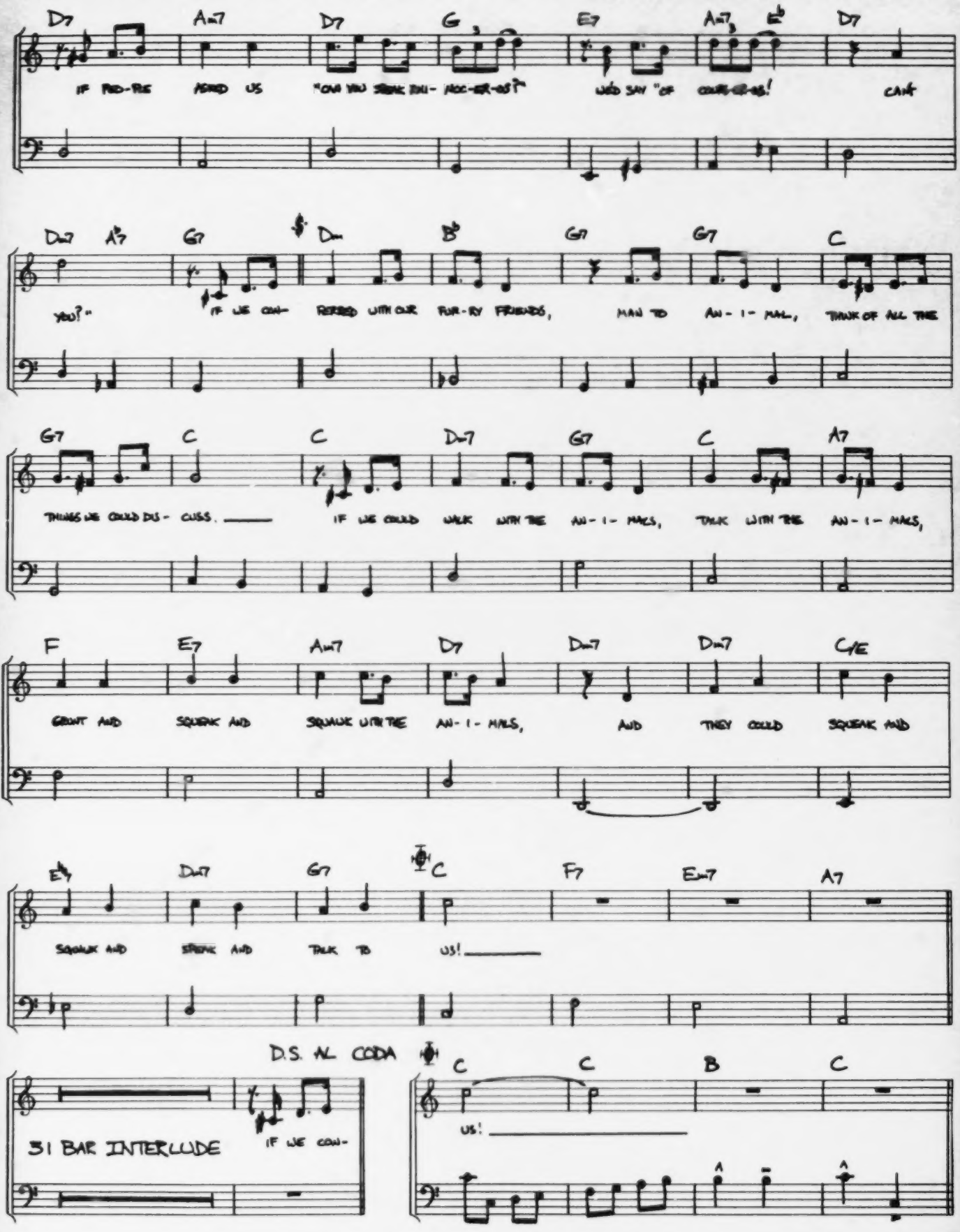
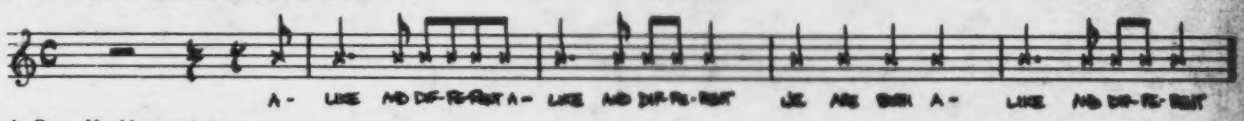

D7 Am7 D7 G E7 Am7 Eb D7
IF RED-DIE ASKED US "HOW YOU SPEAK DOG-GER-EST" WE'D SAY "OF COURSE-ER-LY!" CAN'T
Dm7 A7 G7 Dm Bb G7 G7 C
YOU?" IF WE CON- FERRED WITH OUR FUR-RY FRIENDS, MAN TO AN-I-MAL, THINK OF ALL THE
G7 C C Dm7 G7 C A7
THINGS WE COULD DIS-CUSS. IF WE COULD WALK WITH THE AN-I-MALS, TALK WITH THE AN-I-MALS,
F E7 Am7 D7 Dm7 Dm7 C/E
GRUNT AND SQUEAK AND SQUEAK WITH THE AN-I-MALS, AND THEY COULD SQUEAK AND
Eb7 Dm7 G7 C F7 Em7 A7
SQUEAK AND SPEAK AND TALK TO US!
D.S. AL CODA
31 BAR INTERLUDE IF WE CON-
C C B C
US!

Lesson 6

Alike and Different

Carol Bitcon



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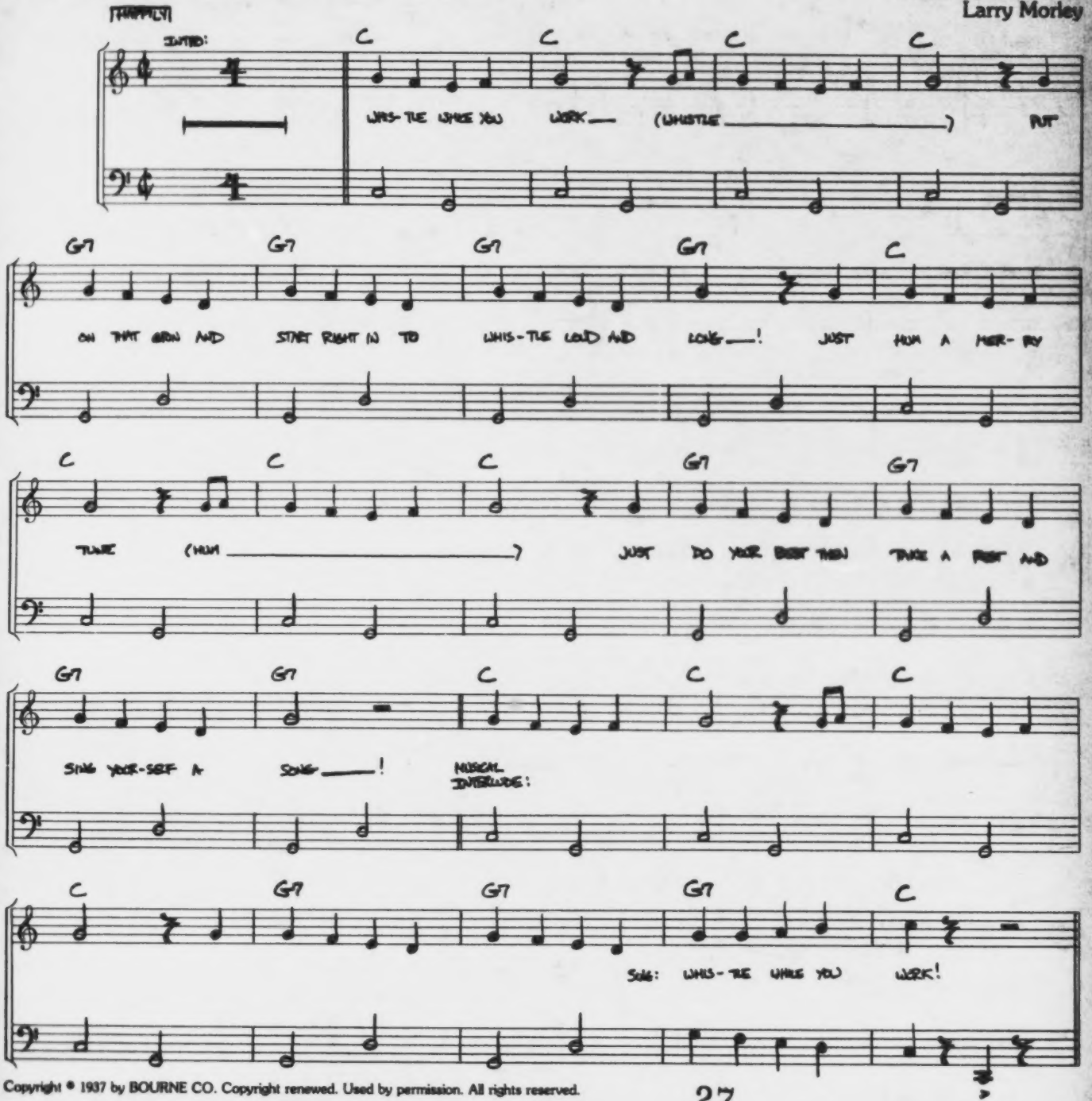
Whistle While You Work

Frank Churchill and
Larry Morley

INTRO:
C
WHIS-TLE WHILE YOU WORK (WHISTLE) BUT
G7
ON THAT BRIM AND START RIGHT IN TO WHIS-TLE LOUD AND LONG ! JUST HUM A MER-RY
TUNE (HUM) JUST DO YOUR BEST THEN TAKE A REST AND
SING YOUR-SELF A SONG !
MUSICAL INTERLUDE:
Solo: WHIS-TLE WHILE YOU WORK!

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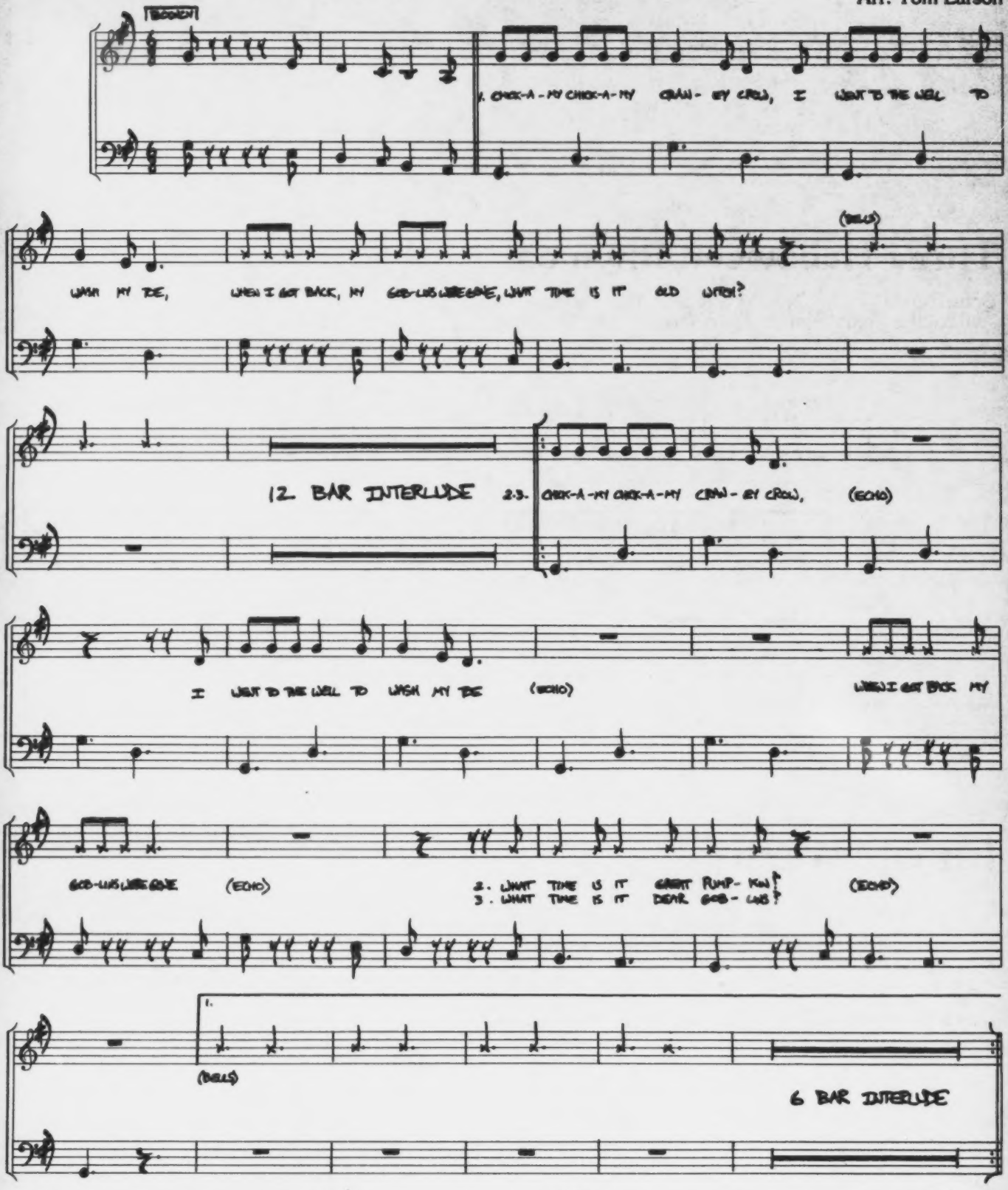
27

Lesson 7

Chickamy, Chickamy, Craney Crow

A Game Chant
Arr. Tom Larson

1. CHICK-A-MY CHICK-A-MY CRAN-EY CROW, I WENT TO THE WELL TO
WASH MY DOE, WHEN I GOT BACK, MY GOOSE WAS GONE, WHAT TIME IS IT OLD WITCH?
12 BAR INTERLUDE
2-3. CHICK-A-MY CHICK-A-MY CRAN-EY CROW, (ECHO)
I WENT TO THE WELL TO WASH MY DOE (ECHO) WHEN I GOT BACK MY
GOOSE WAS GONE (ECHO)
2. WHAT TIME IS IT GREAT RUMP-KIN? (ECHO)
3. WHAT TIME IS IT DEAR GOOSE?
6 BAR INTERLUDE

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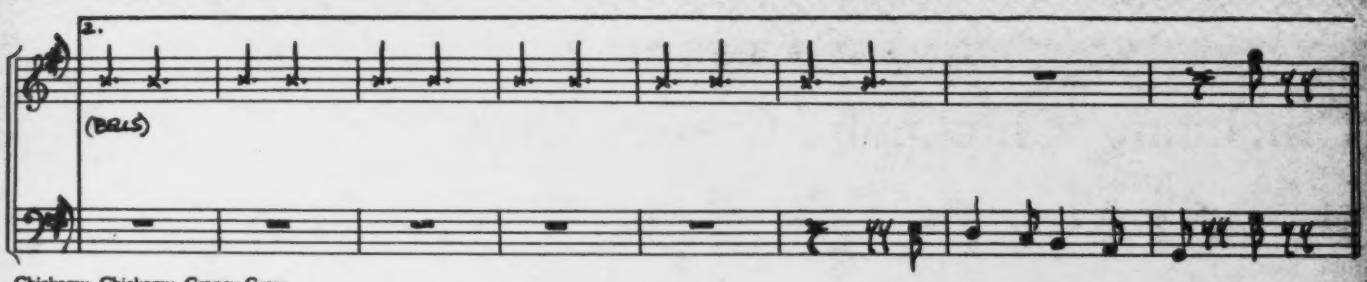
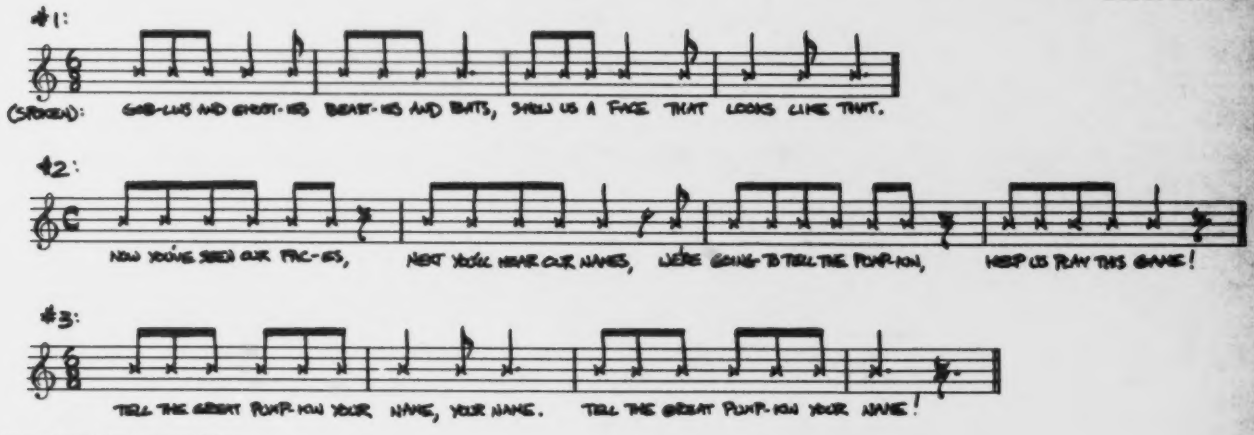


Chickamy, Chickamy, Craney Crow

Three Halloween Rhymes:

Goblins and Ghosties, Now You've Seen Our Faces,
and Tell the Great Pumpkin Your Name

Carol Bitcon

#1:
(SPOKEN): GOB-LINS AND GHOST-IES, BEAST-IES AND BATS, SHOW US A FACE THAT LOOKS LIKE THAT.
#2:
NOW YOU'VE SEEN OUR FAC-ES, NEXT YOU'LL HEAR OUR NAMES, WE'RE GOING TO TELL THE PUMP-KIN, KEEP US PLAY THIS GAME!
#3:
TELL THE GREAT PUMP-KIN YOUR NAME, YOUR NAME. TELL THE GREAT PUMP-KIN YOUR NAME!

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Fat Old Witch

By Leland Jacobs
From *Just Around the Corner*

THE STRANGEST SIGHT
I'VE EVER SEEN
WAS A FAT OLD WITCH
IN A FLYING MACHINE.

THE WITCH FLEW HIGH,
THE WITCH FLEW LOW,
THE WITCH FLEW FAST,
THE WITCH FLEW SLOW.
THE WITCH FLEW UP,
THE WITCH FLEW DOWN,
SHE CIRCLED ALL
AROUND THE TOWN.
THEN, TURNING LEFT
AND TURNING RIGHT,
SHE DISAPPEARED
INTO THE NIGHT.

THAT FAT OLD WITCH
IN A FLYING MACHINE
IS THE STRANGEST SIGHT
I'VE EVER SEEN.
OF COURSE IT HAPPENED
ON HALLOWEEN.

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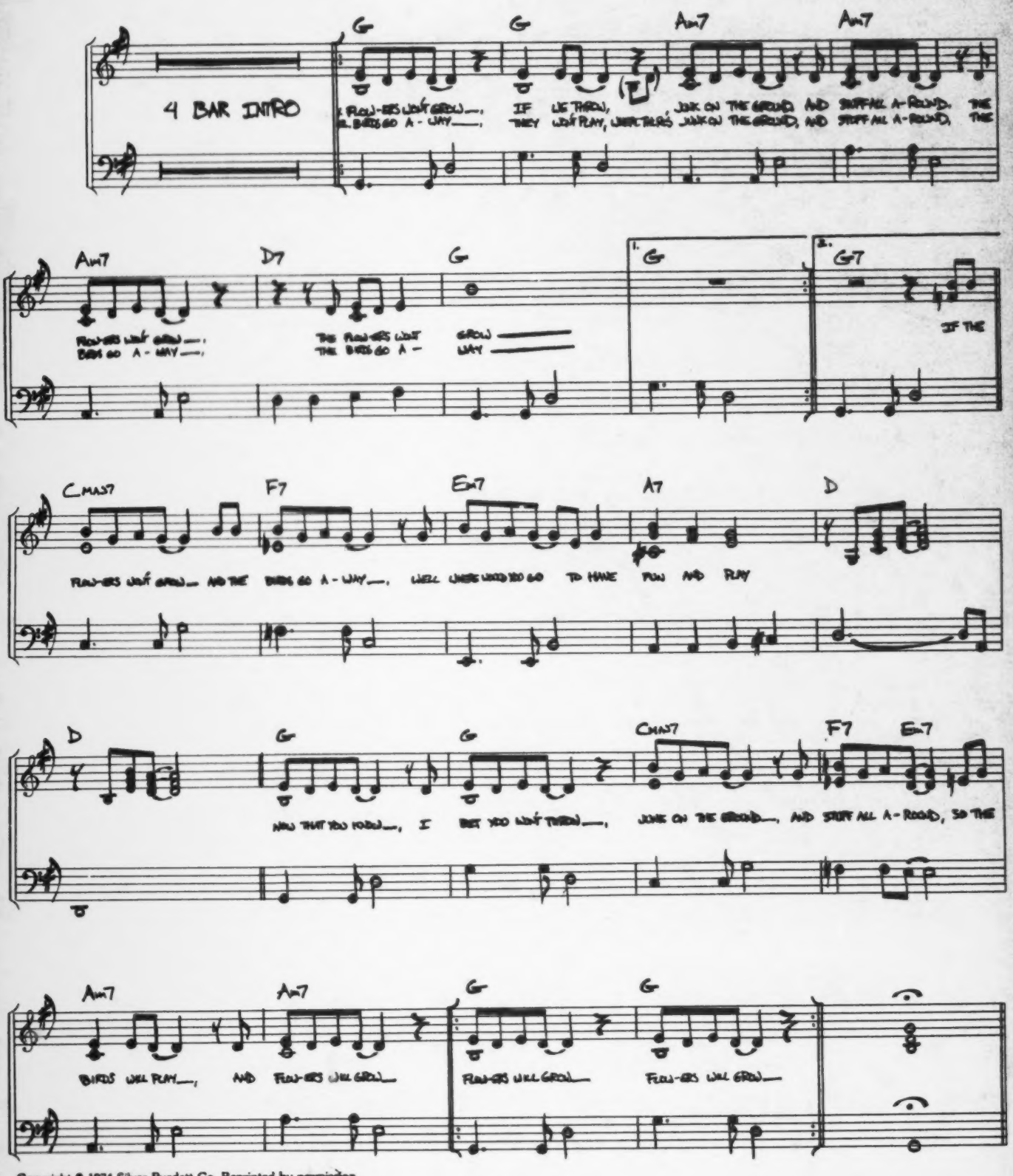
Lesson 8

Flowers Won't Grow

Jim Hunter
Tom Paisley

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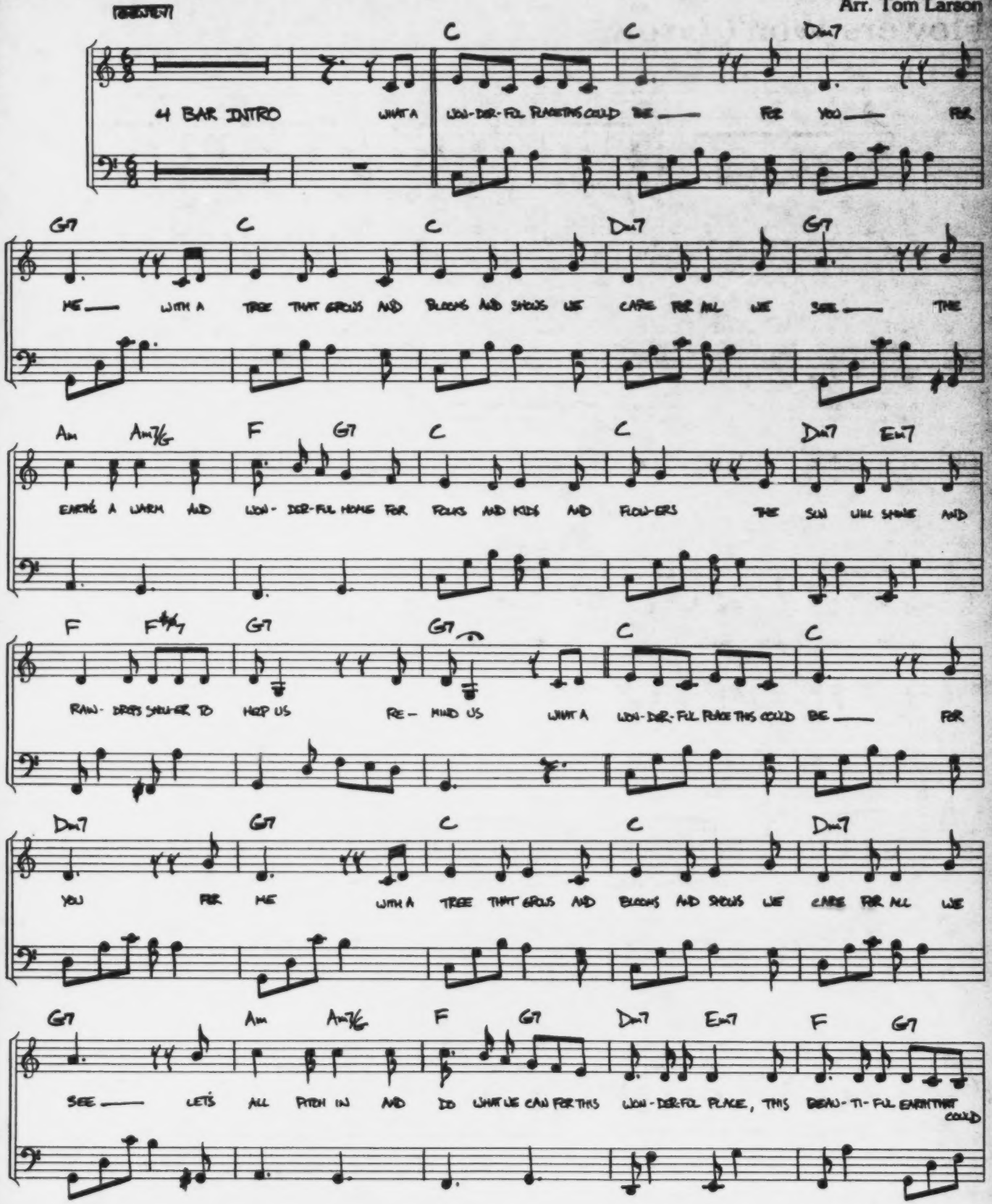
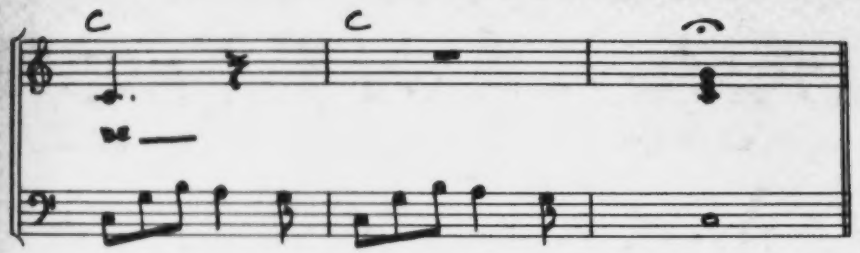
What a Wonderful Place

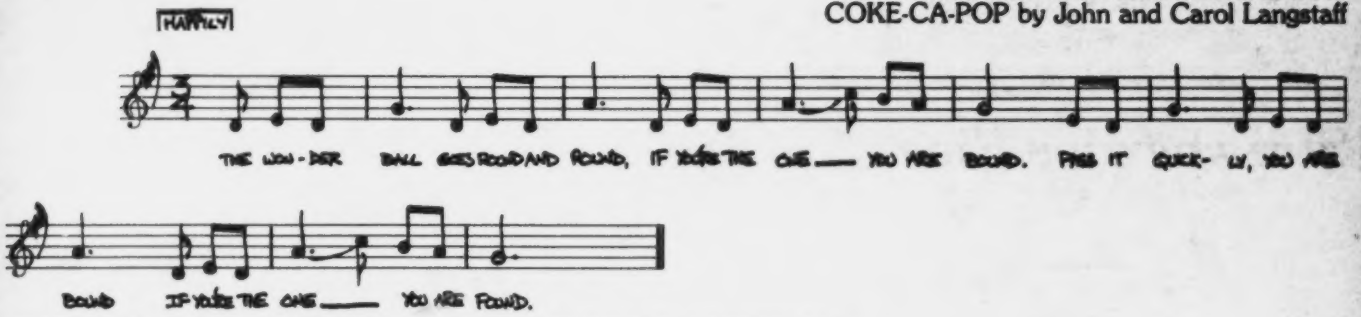
Sheila Brown
Arr. Tom Larson


4 BAR INTRO
WHAT A WON-DER-FUL FEELING COULD BE FOR YOU FOR
ME WITH A TREE THAT GROWS AND BLOOMS AND SHOWS ME CARE FOR ALL WE SEE THE
EARTH A WARM AND WON-DER-FUL HOME FOR FOLKS AND KIDS AND FLOW-ERS THE SUN WILL SHINE AND
RAIN-DROPS SHOWER TO HELP US RE-MIND US WHAT A WON-DER-FUL PLACE THIS COULD BE FOR
YOU FOR ME WITH A TREE THAT GROWS AND BLOOMS AND SHOWS ME CARE FOR ALL WE
SEE LET'S ALL PITCH IN AND DO WHAT WE CAN FOR THIS WON-DER-FUL PLACE, THIS BEAU-TI-FUL EARTH THAT COULD



The Wonder Ball

"The Wonder Ball" from SHIMMY-SHIMMY-COKE-CA-POP by John and Carol Langstaff


HAPPILY
THE WON-DER BALL GOES ROUND AND ROUND, IF YOU'RE THE ONE — YOU ARE BOUND. FREE IT QUICK- LY, YOU ARE
BOUND IF YOU'RE THE ONE — YOU ARE FOUND.

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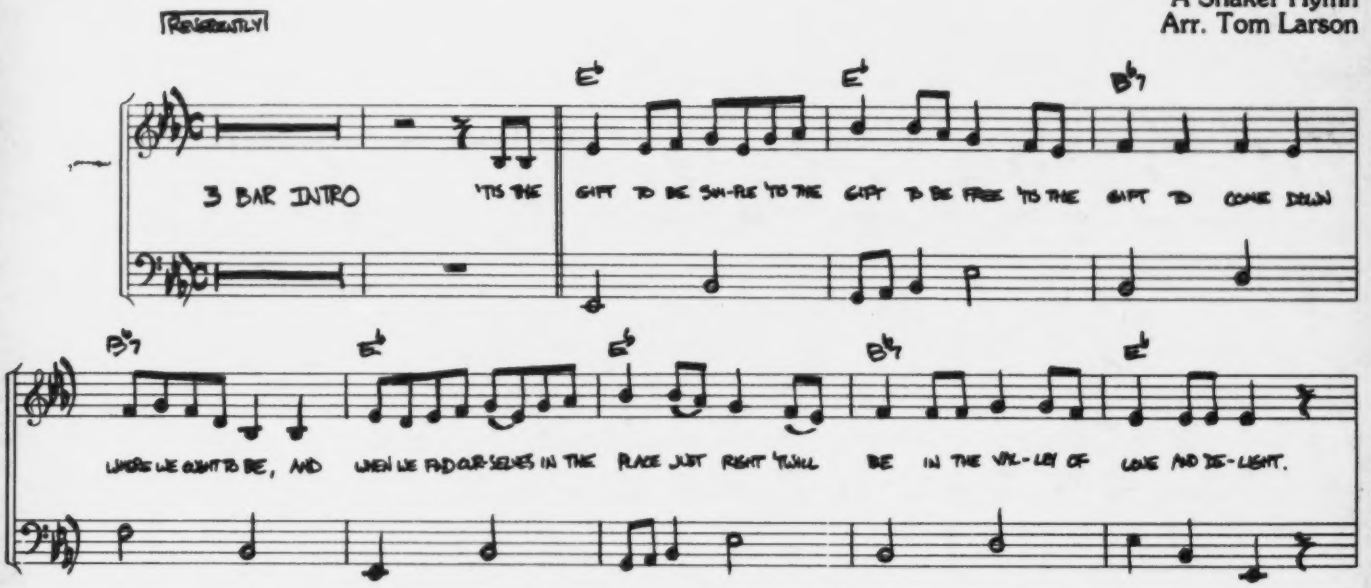
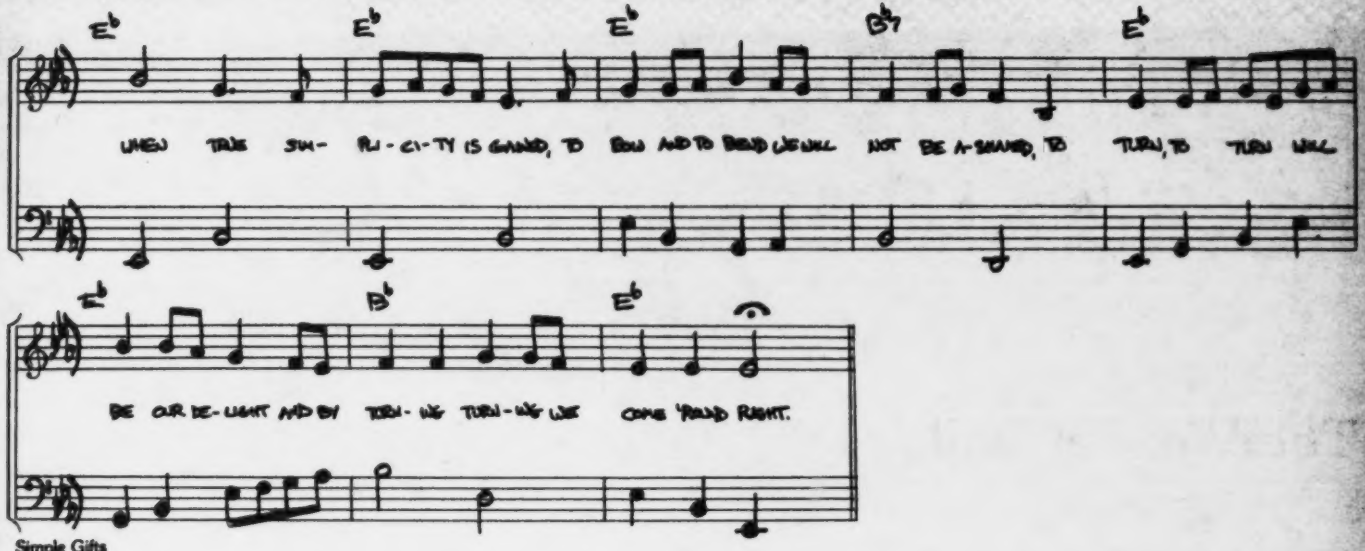
Lesson 9

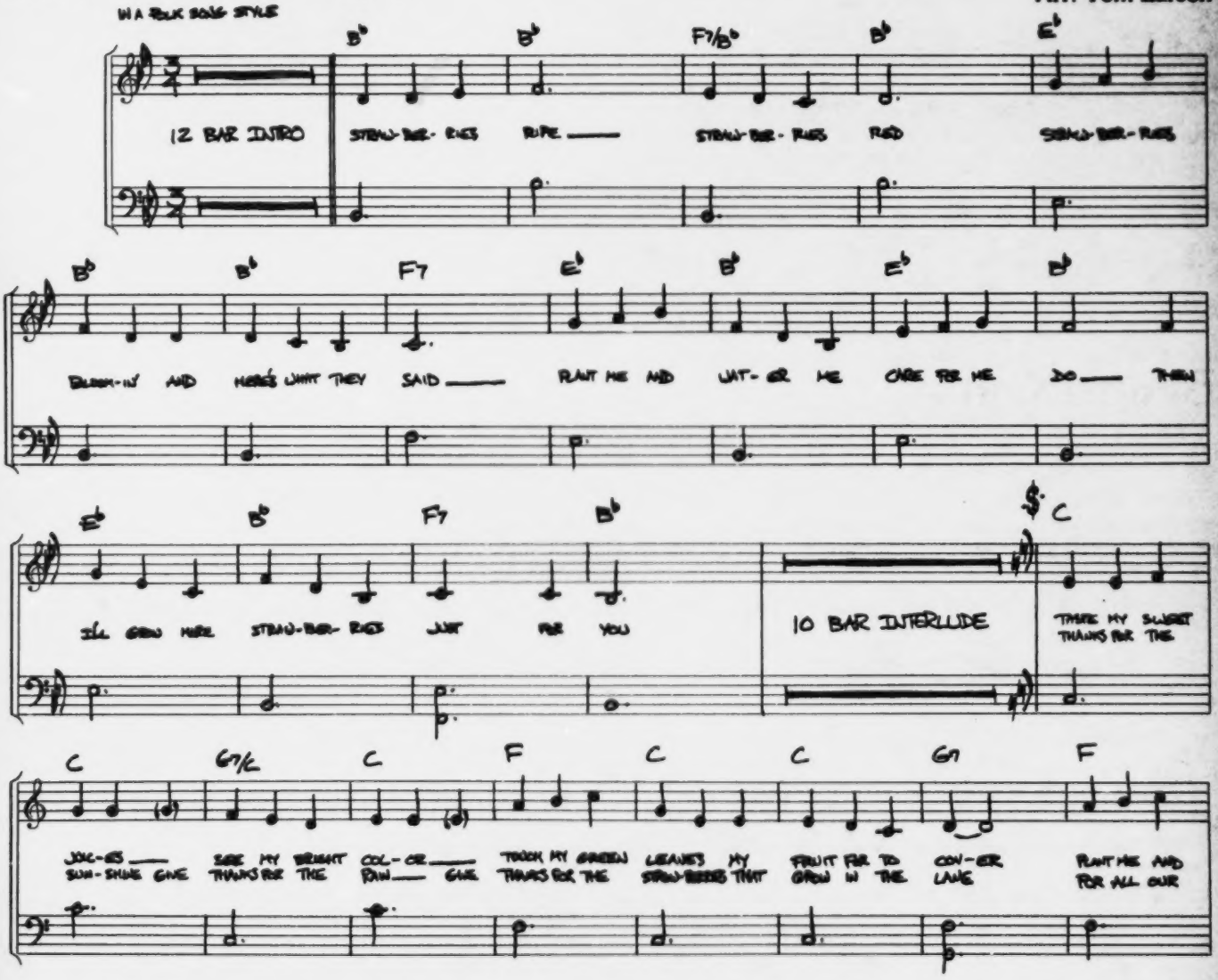
Simple Gifts

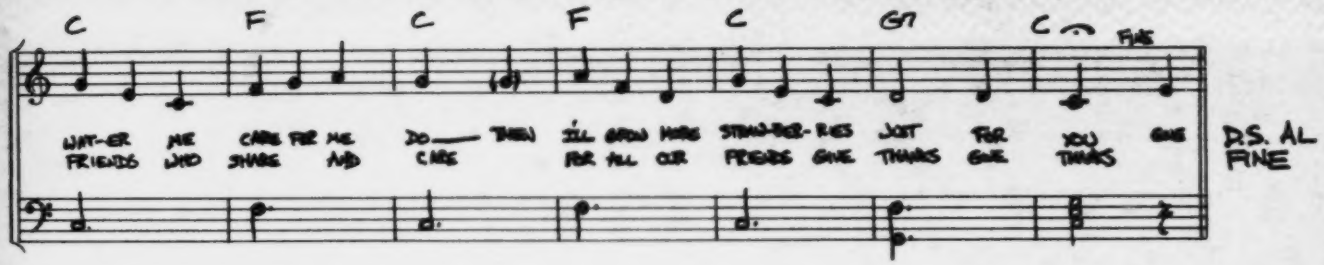
A Shaker Hymn
Arr. Tom Larson


REVERENTLY
3 BAR INTRO
'TIS THE GIFT TO BE SIM-PLE 'TIS THE GIFT TO BE FREE 'TIS THE GIFT TO COME DOWN
WHERE WE OUGHT TO BE, AND WHEN WE FIND OUR-SELVES IN THE PLACE JUST RIGHT 'TWILL BE IN THE VAL-LEY OF LOVE AND DE-LIGHT.

WHEN TRUE SIM- PLI - CI- TY IS GAINED, TO BOW AND TO BEND WE WILL NOT BE A-SHAMED, TO TURN, TO TURN WILL
BE OUR DE- LIGHT AND BY TURN- ING TURN- ING WE COME 'ROUND RIGHT.

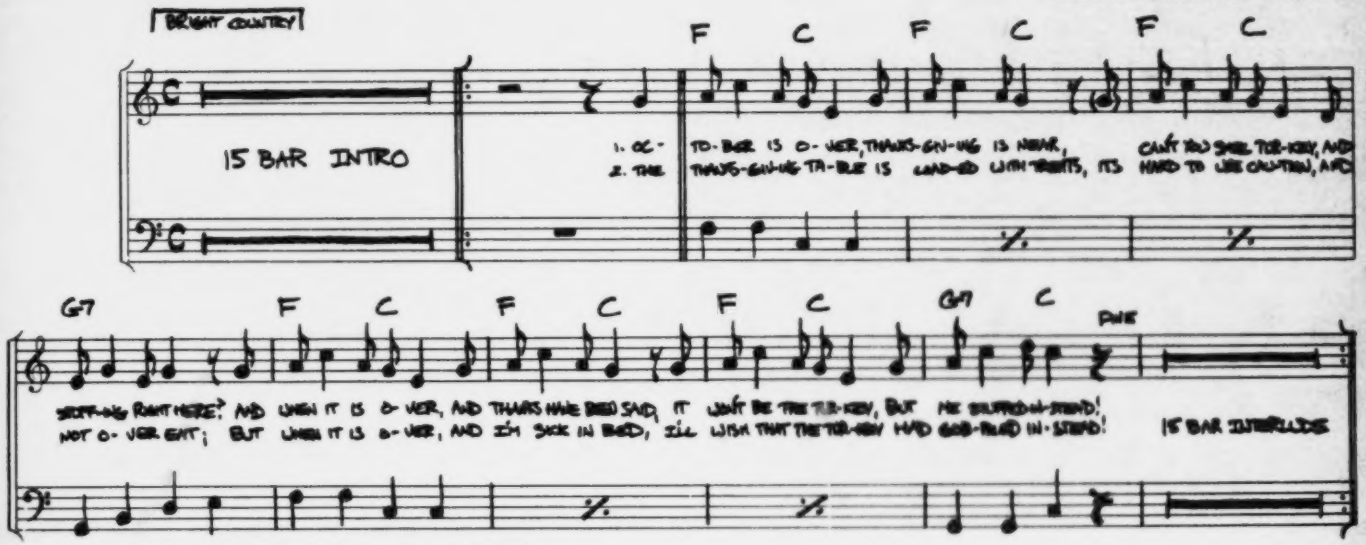
Simple Gifts

Strawberries Ripe

Sheila Brown
Arr. Tom Larson

IN A FOLK SONG STYLE
12 BAR INTRO
STRAW- BER- RIES RIPE STRAW- BER- RIES RED
BLOSS- IN' AND HERE'S WHAT THEY SAID PLANT ME AND UNT- ER ME CARE FOR ME DO THEN
I'LL GROW MORE STRAW- BER- RIES JUST FOR YOU
10 BAR INTERLUDE
TAKE MY SWEET THANKS FOR THE
JOC- KES SUN- SHINE GIVE SEE MY BRIGHT COL- OR THANKS FOR THE RAIN GIVE TOUCH MY GREEN LEAVES MY THANKS FOR THE STRAW-BERRIES THAT FRUIT FOR TO GROW IN THE CON- ER LANE PLANT ME AND FOR ALL OUR


C F C F C G7 C
FINE
WAT-ER ME CARE FOR ME DO— THEN I'LL BRING HOME STRAW-BER-RIES JUST FOR YOU
FRIENDS WHO SHARE AND CARE FOR ALL OUR FRIENDS GIVE THANKS GIVE THANKS
D.S. AL FINE

Thanksgiving Is Near

Grace Nash
From *Music With Children*

BRIGHT COUNTRY
15 BAR INTRO
1. OC-
2. THE
F C F C F C
TO-BER IS O-VER, THANKS-GIV-ING IS NEAR,
THANKS-GIV-ING TA-BLE IS LAND-ED WITH TREATS, ITS
G7 F C F C F C G7 C
FINE
SKIPP-ING RIGHT HERE? AND WHEN IT IS O-VER, AND THANKS HAVE BEEN SAID, IT WON'T BE THE TUR-KEY, BUT
NOT O-VER EAT; BUT WHEN IT IS O-VER, AND I'M SICK IN BED, I'LL WISH THAT THE TUR-KEY HAD GOB-BLED IN-STEAD!
15 BAR INTERLUDE

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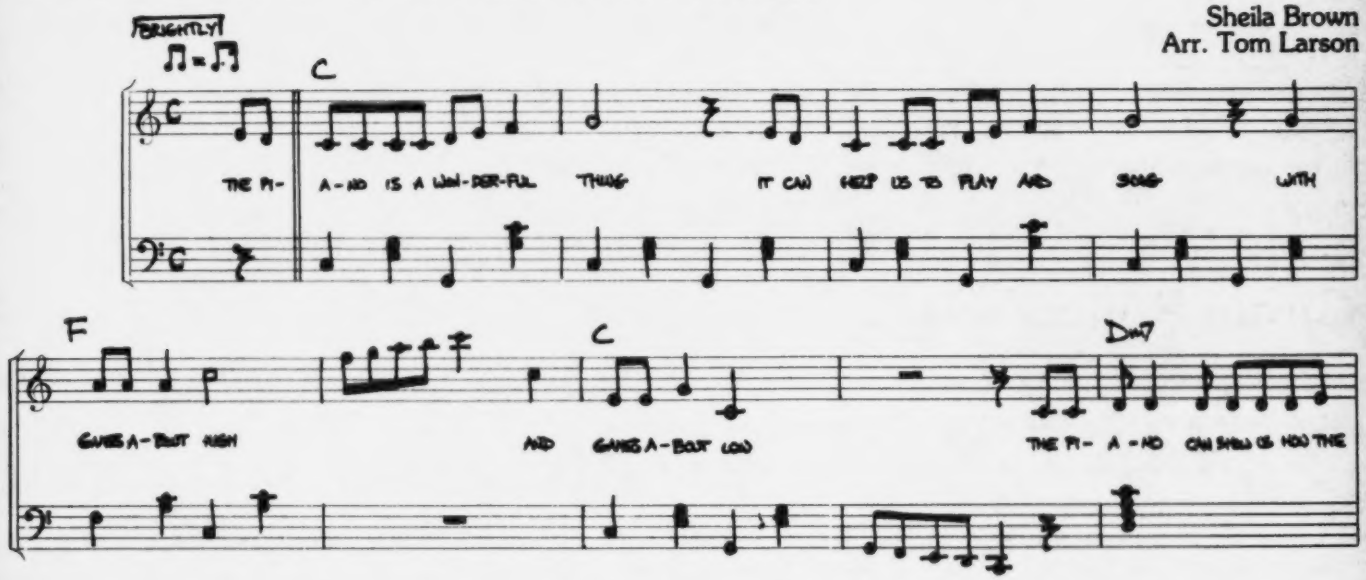
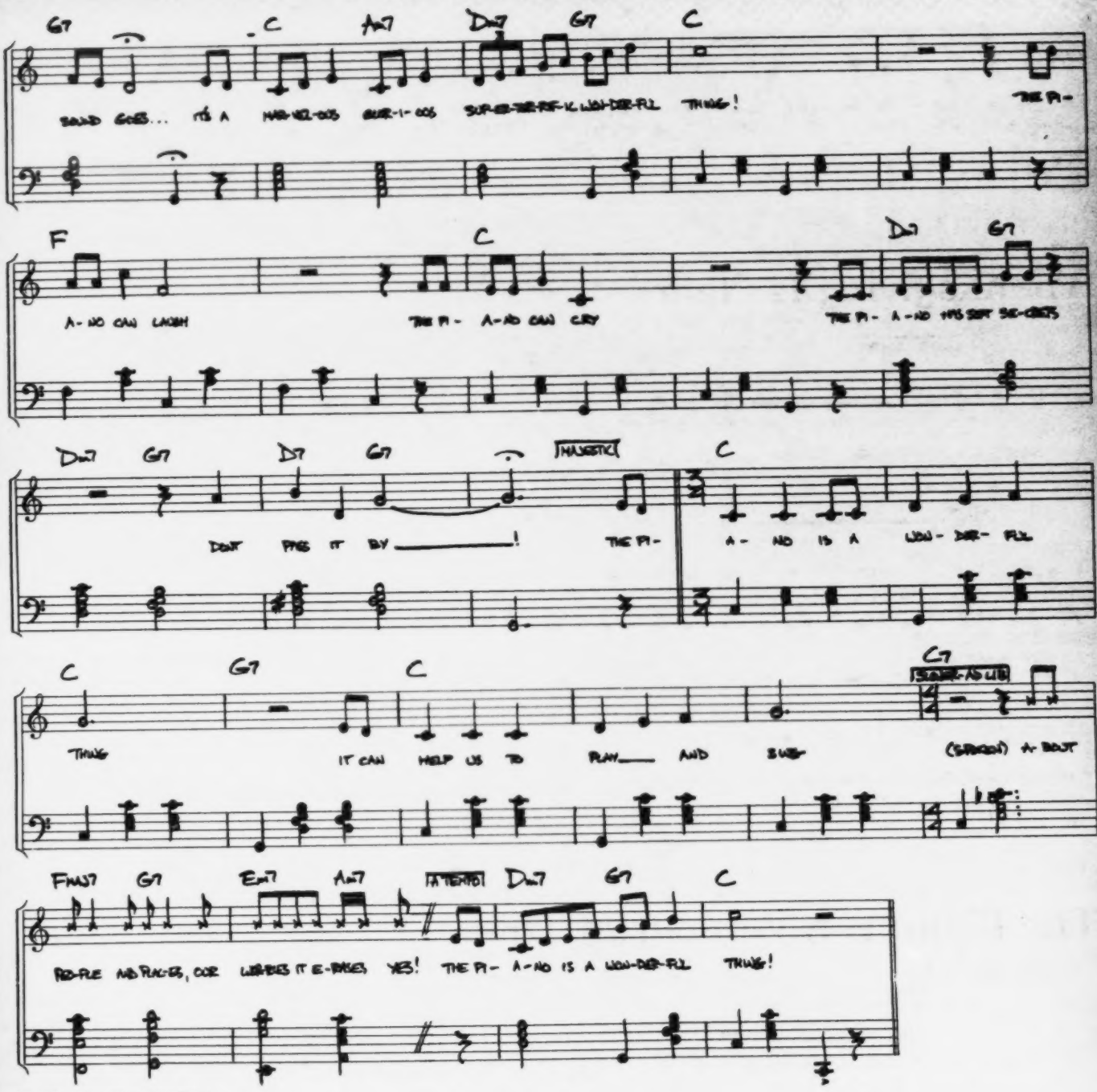
Lesson 10

The Piano Is a Wonderful Thing

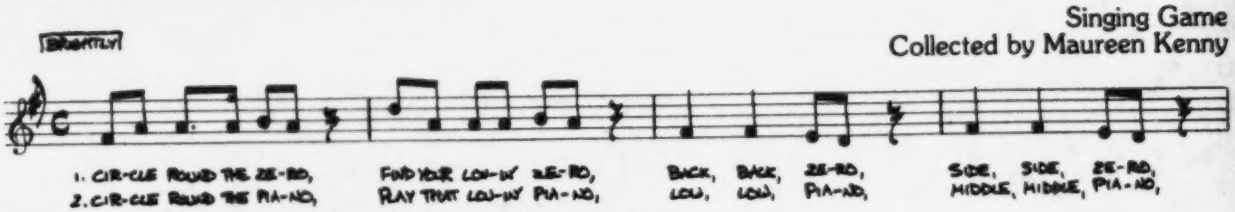
Sheila Brown
Arr. Tom Larson

BRIGHTLY
♫ = ♫
C
THE PI- A-NO IS A WON-DER-FUL THING IT CAN HELP US TO PLAY AND SING WITH
F C Dm7
GIVES A-BOUT HIGH AND GIVES A-BOUT LOW THE PI- A-NO CAN SHOW US HOW TIME


G7 C Am7 D7 G7 C
SOUND GOES... IT'S A MARVELOUS SUR-I-OUS SUR-ER-DER-FUL WON-DER-FUL THING!
THE PI-
F C D7 G7
A-NO CAN LAUGH
THE PI- A-NO CAN CRY
THE PI- A-NO HAS SOFT SE-CRETS
D7 G7 D7 G7
MAJESTIC
DON'T PASS IT BY!
THE PI-
C
A- NO IS A WON- DER- FUL
C G7 C C7
THING
IT CAN HELP US TO PLAY AND SING
(SINGING) A- BOUT
FMAJ7 G7 Em7 Am7 ATTENTO! D7 G7 C
RED-FLE NED PEAC-ES, OOR LIBBIES IT E-BARES YES! THE PI- A-NO IS A WON-DER-FUL THING!

The Piano Is a Wonderful Thing

Circle Round the Zero

Singing Game
Collected by Maureen Kenny


BRIGHTLY
1. CIR-CLE ROUND THE ZE-RO, FIND YOUR LOV-IN' ZE-RO, BACK, BACK, ZE-RO, SIDE, SIDE, ZE-RO,
2. CIR-CLE ROUND THE PIA-NO, PLAY THAT LOV-IN' PIA-NO, LOU, LOU, PIA-NO, MIDDLE, MIDDLE, PIA-NO,

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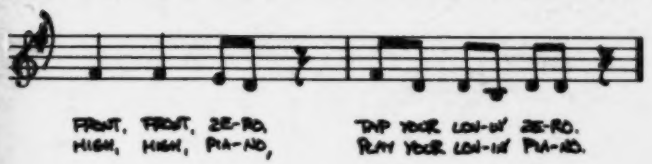
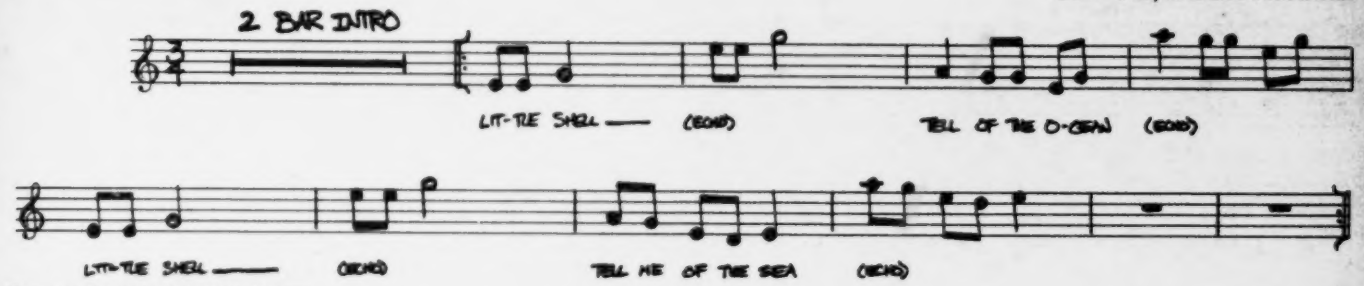


Lesson 11

Speech Exercise (No. 32)

Little Shell

Carl Orff/Gunild Keetman



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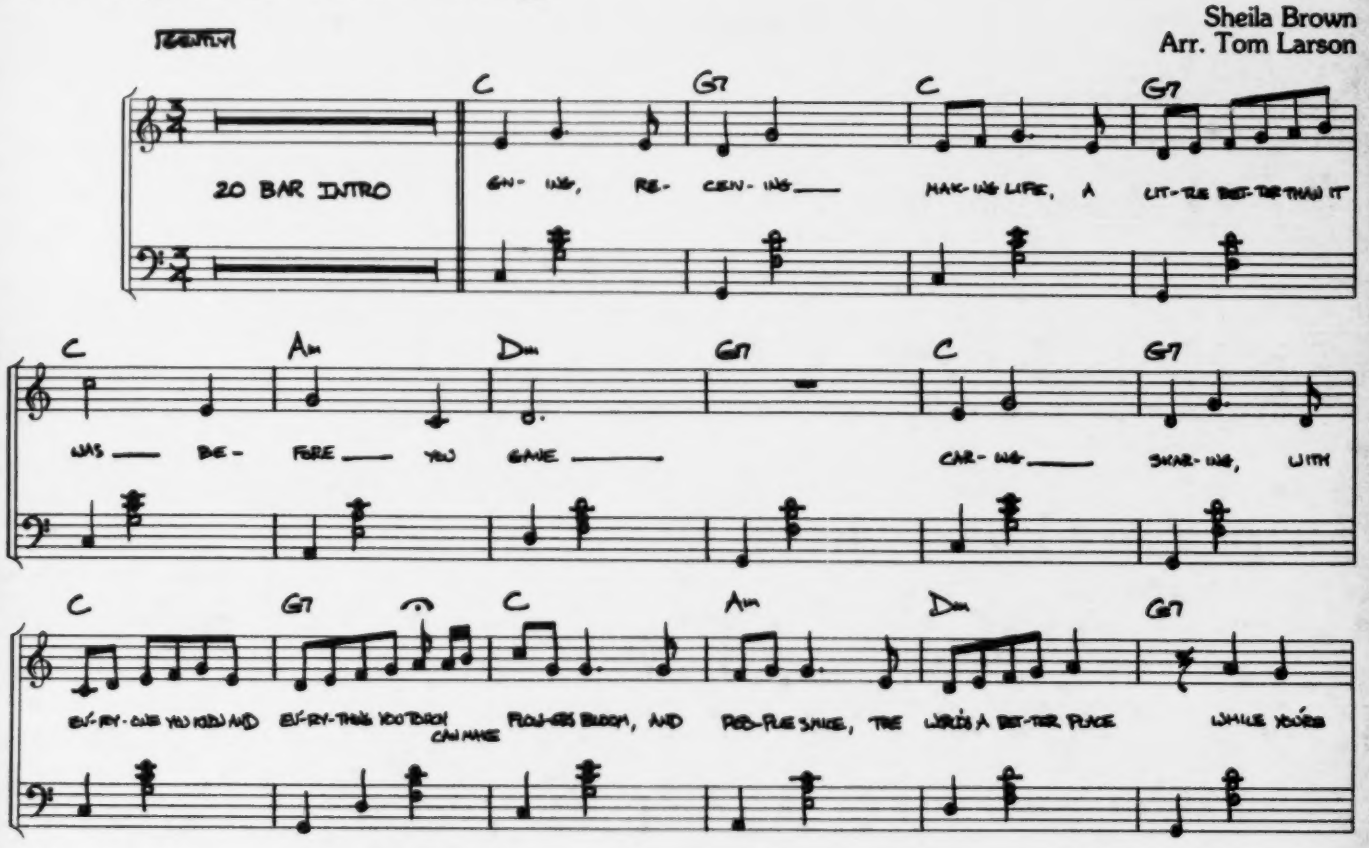
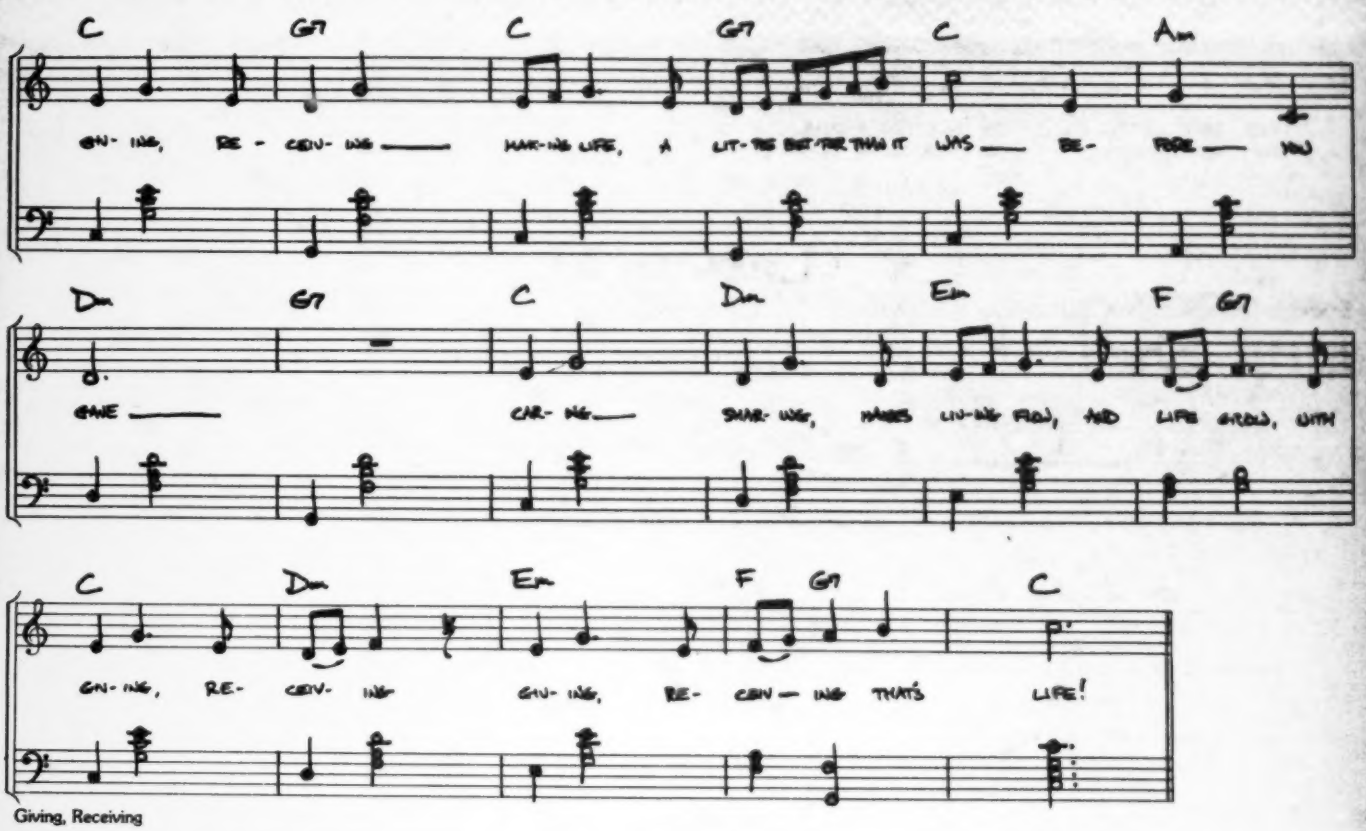
Lesson 12

Giving and Receiving

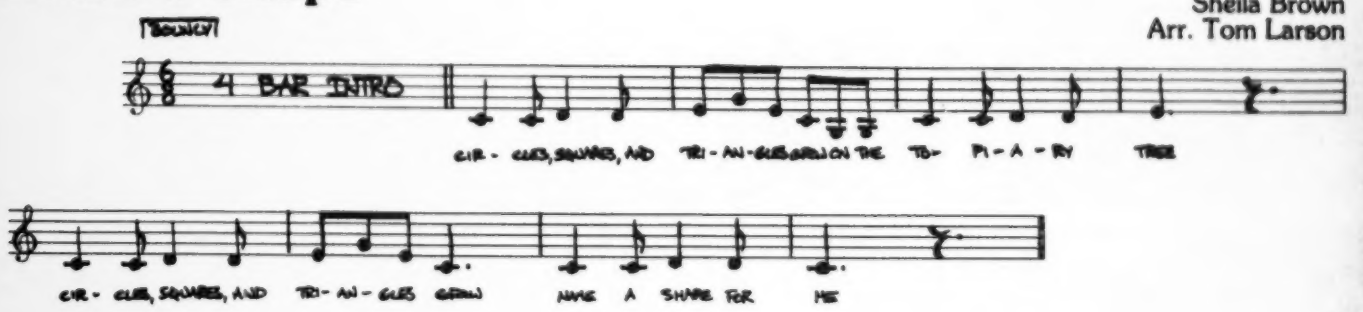
Sheila Brown
Arr. Tom Larson

20 BAR INTRO
C G7 C G7
GIV-ING, RE-CEIV-ING — MAK-ING LIFE, A LIT-TLE BET-TER THAN IT
C Am Dm G7 C G7
WAS — BE-FORE — YOU CAME — CAR-ING — SHAR-ING, WITH
C G7 C Am Dm G7
EV-RY-ONE YOU NEED AND EV-RY-THING YOU TOUCH CAN MAKE FLOW-ERS BLOOM, AND RED-BIRDS SING, THE WORLD'S A BET-TER PLACE WHILE YOU'RE

C G7 C G7 C Am
GIV- ING, RE - CEIV- ING HAV-ING LIFE, A LIT-TLE BET-TER THAN IT WAS BE- FORE YOU
Dm G7 C Dm Em F G7
GIVE CAR- ING SHAR- ING, HANDS LIV-ING FREE, AND LIFE GROWS, WITH
C Dm Em F G7 C
GIV- ING, RE- CEIV- ING GIV- ING, RE- CEIV- ING THAT'S LIFE!

Giving, Receiving

Lesson 13

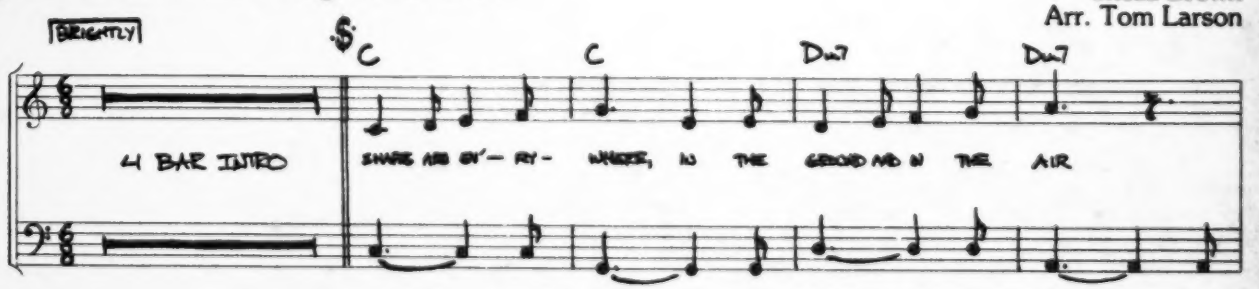
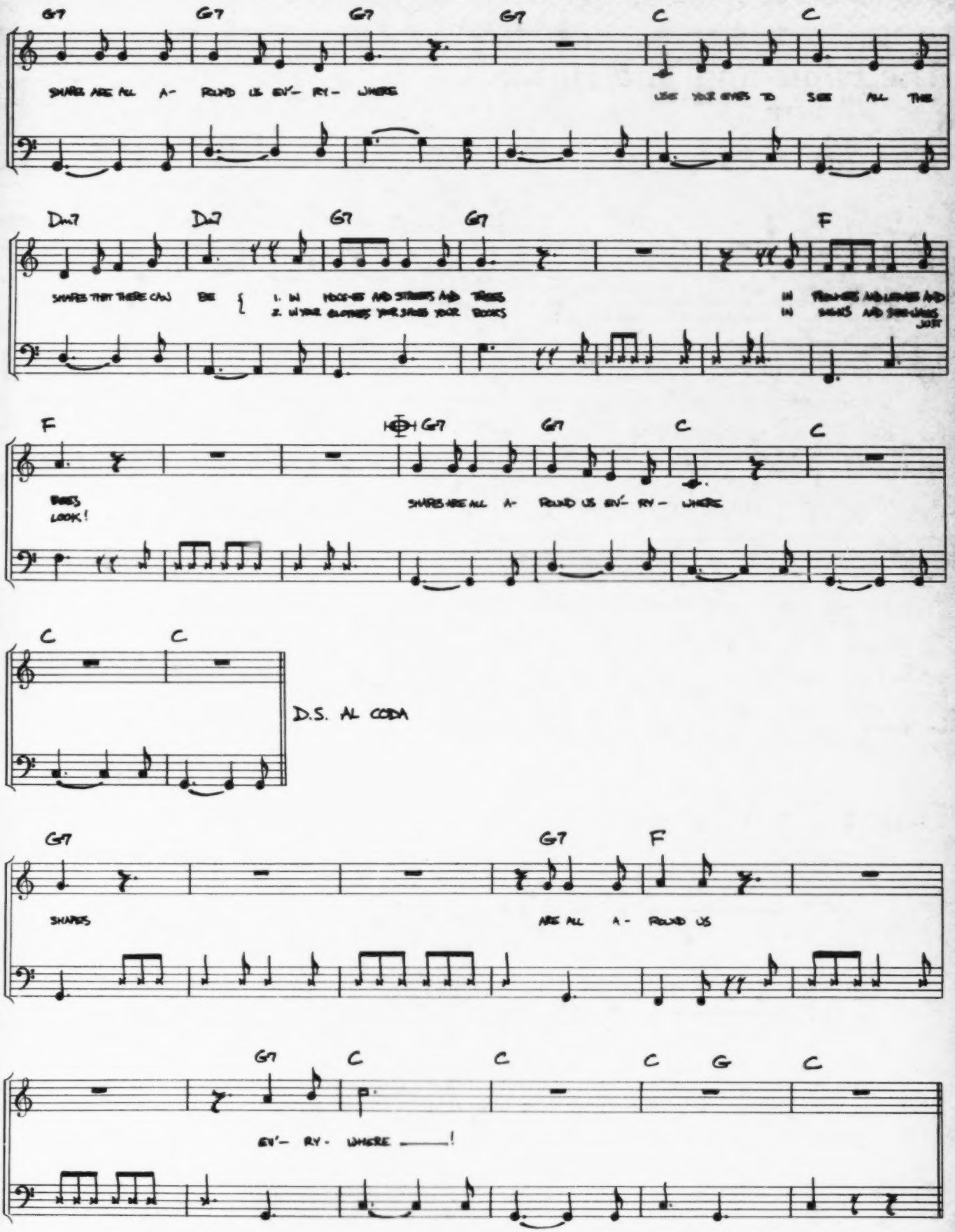
Name a Shape

Sheila Brown
Arr. Tom Larson


BOUNCY
4 BAR INTRO
CIR- CLES, SQUARES, AND TRI- AN- GLES ALL ON THE TO- PI- A- RY TREE
CIR- CLES, SQUARES, AND TRI- AN- GLES GROW MAKE A SHAPE FOR ME

Shapes Are Everywhere

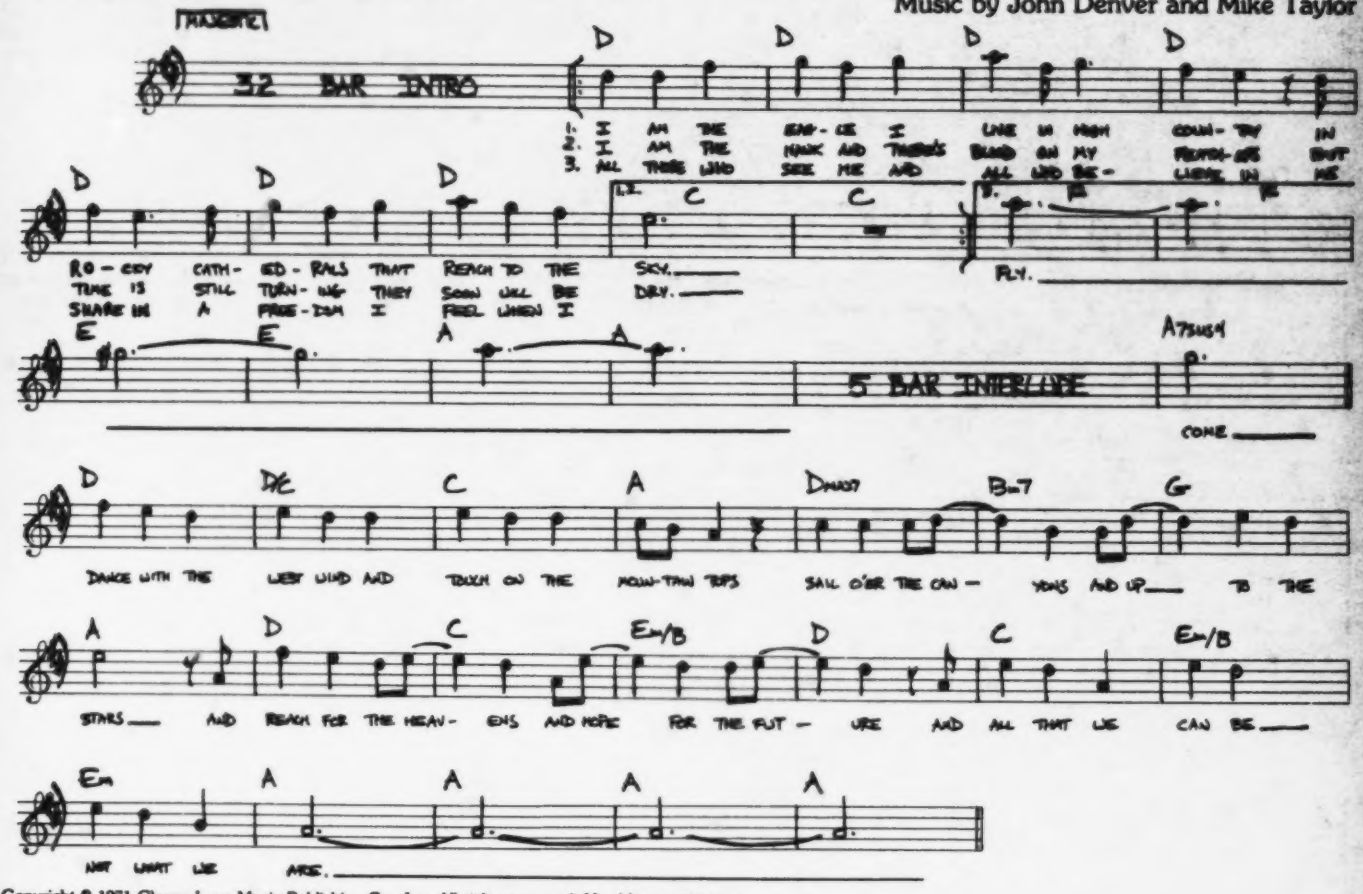
Sheila Brown
Arr. Tom Larson



G7 G7 G7 G7 C C
SHAPES ARE ALL A- ROUND US EV'- RY- WHERE
USE YOUR EYES TO SEE ALL THE
Dm7 Dm7 G7 G7 F
SHAPES THAT THERE CAN BE { 1. IN ROCKS AND STRAWS AND TREES 2. IN YOUR CLOTHES YOUR SHOES YOUR BOOKS
IN
IN
JUST
F G7 G7 C C
BIRDS LOOK!
SHAPES ARE ALL A- ROUND US EV'- RY- WHERE
C C
D.S. AL CODA
G7 G7 F
SHAPES
ARE ALL A- ROUND US
G7 C C C G C
EV'- RY- WHERE ——!

Lesson 14

The Eagle and The Hawk

Words by John Denver
Music by John Denver and Mike Taylor

32 BAR INTRO
1. I AM THE EAG-LE I LIVE IN HIGH COUN-TRY IN
2. I AM THE HAWK AND THERE'S BLUE ON MY FEATH-ERS BUT
3. ALL THESE LIKE SEE ME AND ALL LIKE BE- LIVE IN ME
RO-CKY CATH-ED-RALS THAT REACH TO THE SKY.
TIME IS STILL TURN-ING THEY SOON WILL BE DRY.
SHARE IN A FREE-DOM I FEEL WHEN I FLY.
5 BAR INTERLUDE
COME
DANCE WITH THE WIND AND TOUCH ON THE MOUN-TAIN TOPS SAIL O'ER THE CAN- YONS AND UP TO THE
STARS AND REACH FOR THE HEAV- ENS AND HOPE FOR THE FUT- URE AND ALL THAT WE CAN BE
NOT WHAT WE ARE.

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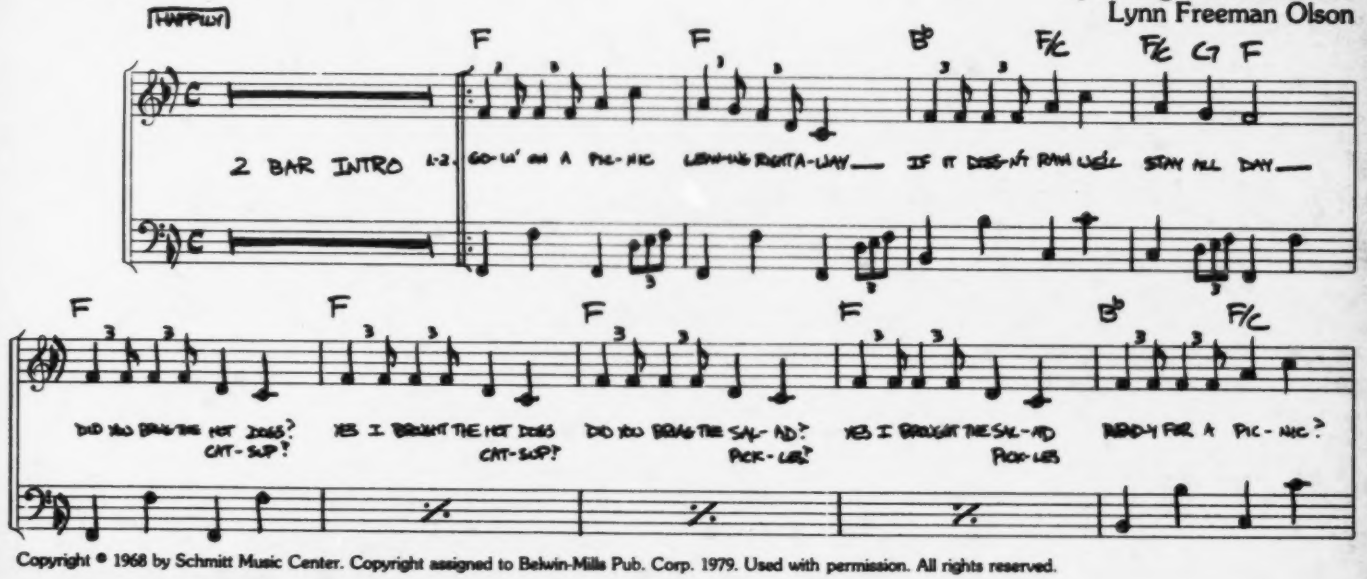
Going On a Picnic

From "Songs from Our Small World"
by Georgia E. Garlid and
Lynn Freeman Olson

HAPPILY
2 BAR INTRO
GO-IN' ON A PIC-NIC LEAVING RIGHT A-WAY IF IT DOES-N'T RAIN WE'LL STAY ALL DAY
DID YOU BRING THE HOT DOGS? CAT-SUP?
YES I BROUGHT THE HOT DOGS CAT-SUP?
DID YOU BRING THE SAL-AD? PICK-LES?
YES I BROUGHT THE SAL-AD PICK-LES
READY FOR A PIC-NIC?

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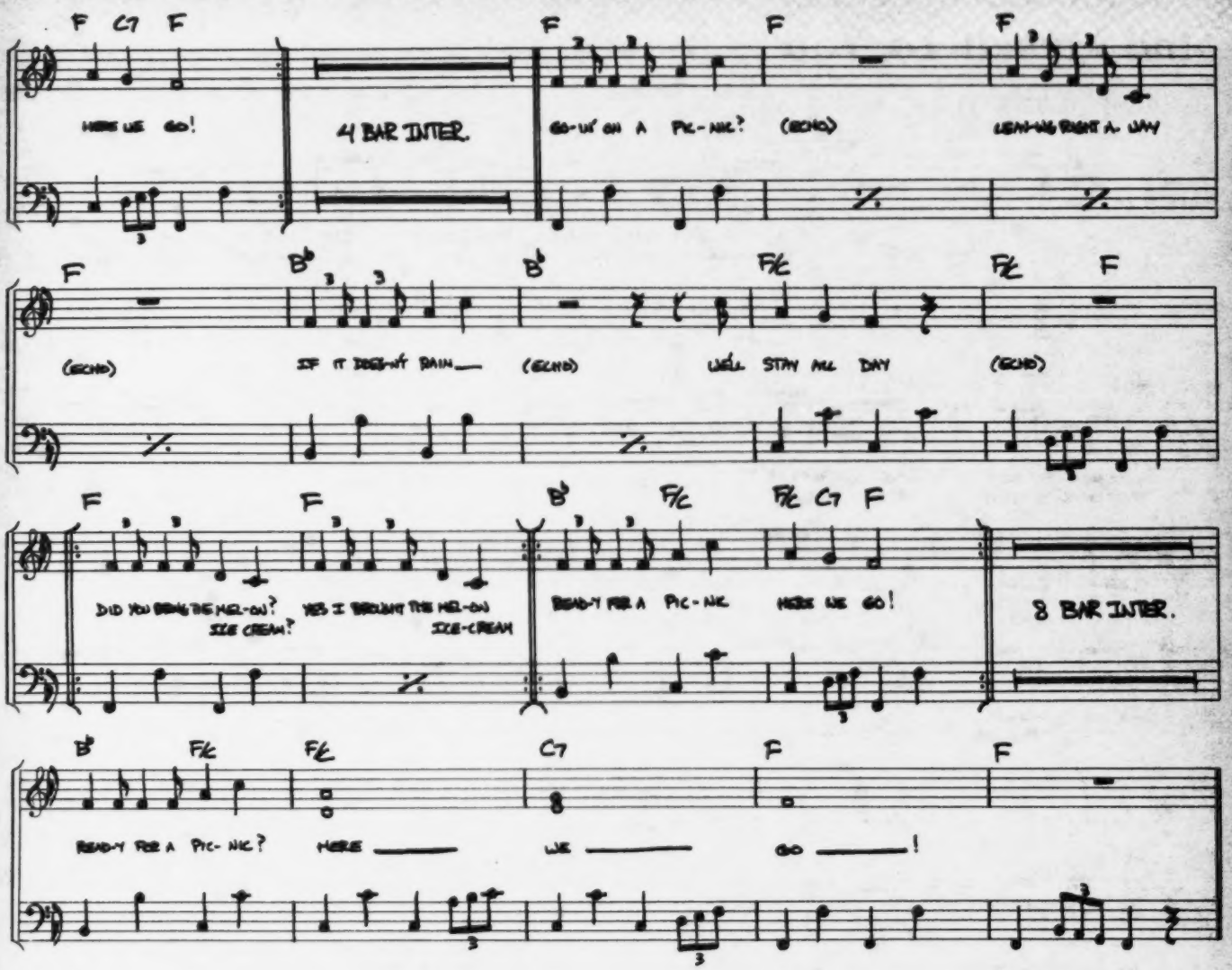
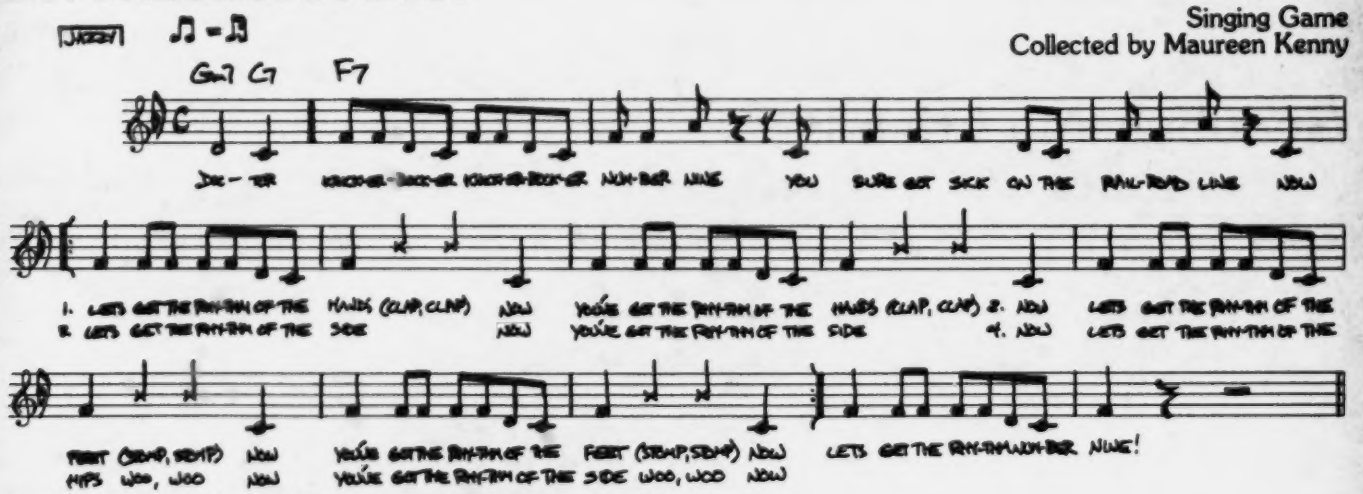

Lesson 15

Dr. Knickerbocker

Singing Game
Collected by Maureen Kenny

Gm7 C7 F7
DOC-TOR KNICKER-BACKER KNICKER-BOCKER NUM-BER NINE YOU SURE GOT SICK ON THE RAIL-ROAD LINE NOW
1. LETS GET THE RHYTHM OF THE HANDS (CLAP, CLAP) NOW
2. LETS GET THE RHYTHM OF THE SIDE NOW
YOU'VE GOT THE RHYTHM OF THE HANDS (CLAP, CLAP) 3. NOW
YOU'VE GOT THE RHYTHM OF THE SIDE 4. NOW
LETS GET THE RHYTHM OF THE
LETS GET THE RHYTHM OF THE
FEET (STOMP, STOMP) NOW
HIPS WOO, WOO NOW
YOU'VE GOT THE RHYTHM OF THE FEET (STOMP, STOMP) NOW
YOU'VE GOT THE RHYTHM OF THE SIDE WOO, WOO NOW
LETS GET THE RHYTHM NUM-BER NINE!

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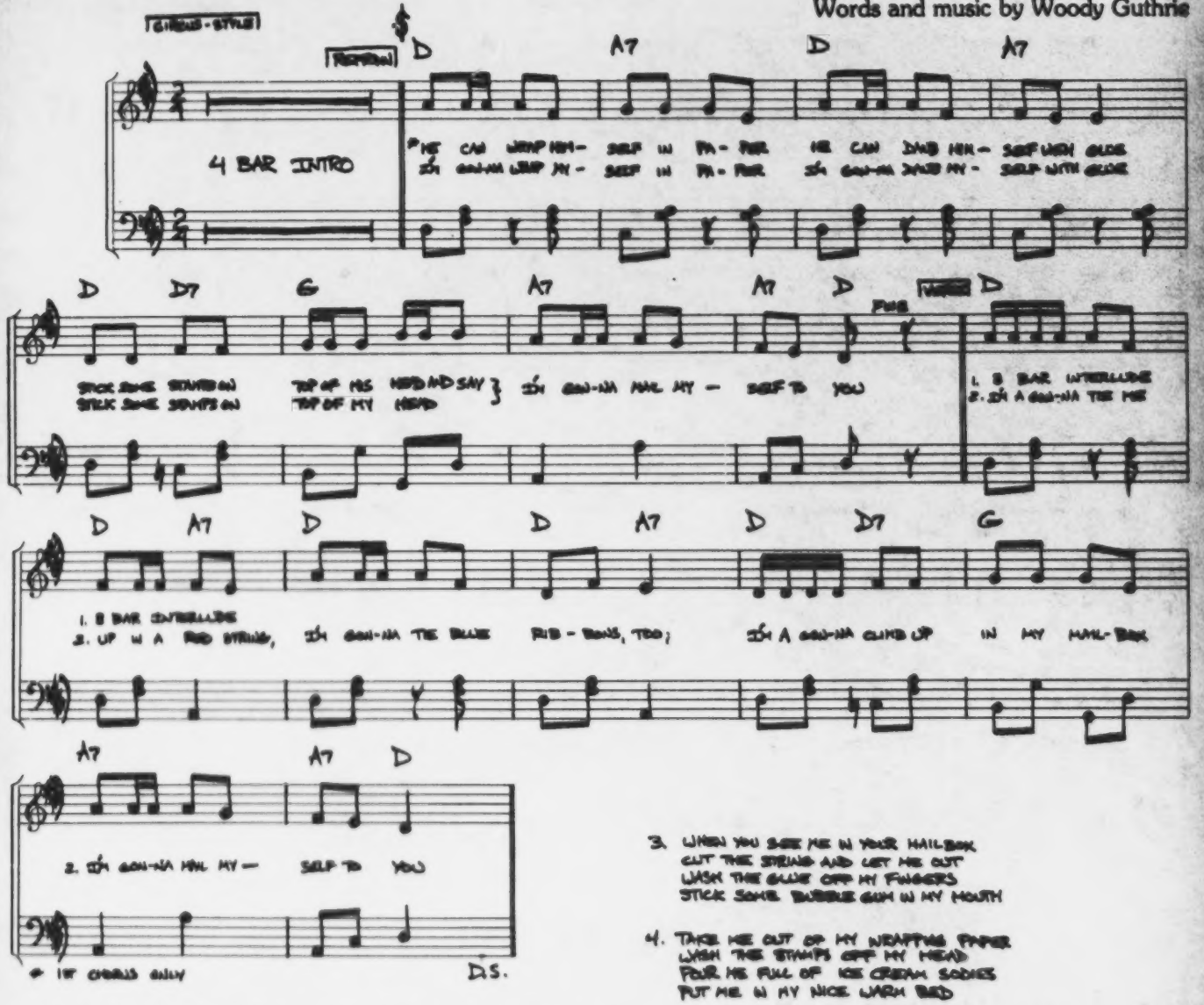
Mail Myself To You

Words and music by Woody Guthrie



3. WHEN YOU SEE ME IN YOUR MAILBOX
CUT THE STRING AND LET ME OUT
WASH THE GLUE OFF MY FINGERS
STICK SOME BUBBLE GUM IN MY MOUTH

4. TAKE ME OUT OF MY WRAPPING PAPER
WASH THE STAMPS OFF MY HEAD
POUR ME FULL OF ICE CREAM SODAS
PUT ME IN MY NICE WARM BED

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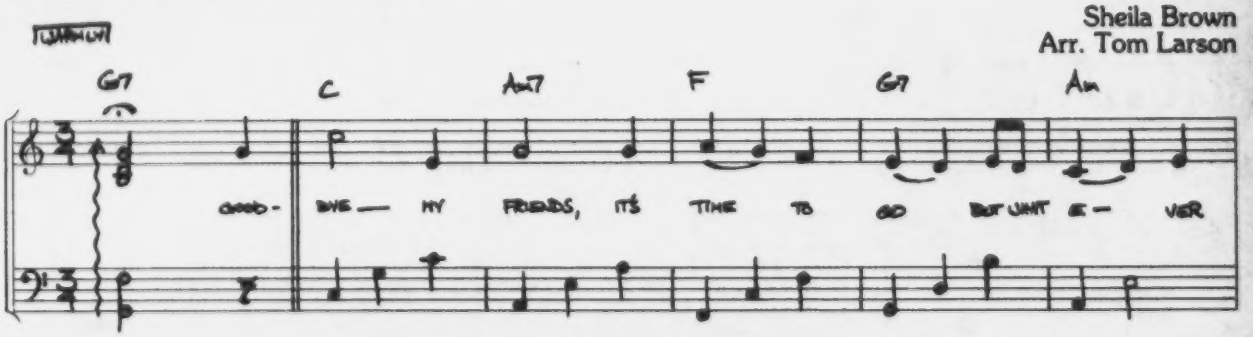
Goodbye, My Friends

Sheila Brown
Arr. Tom Larson

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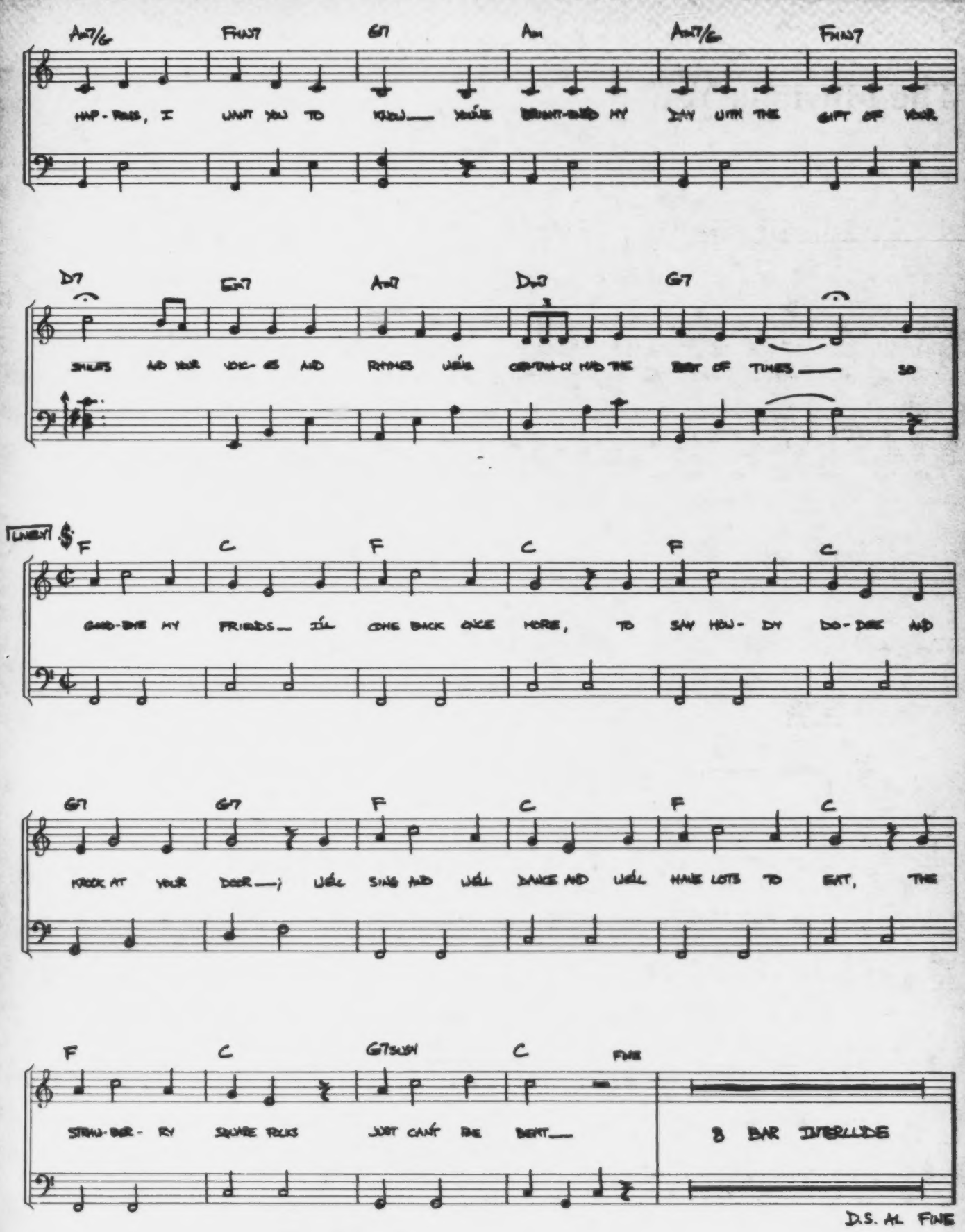
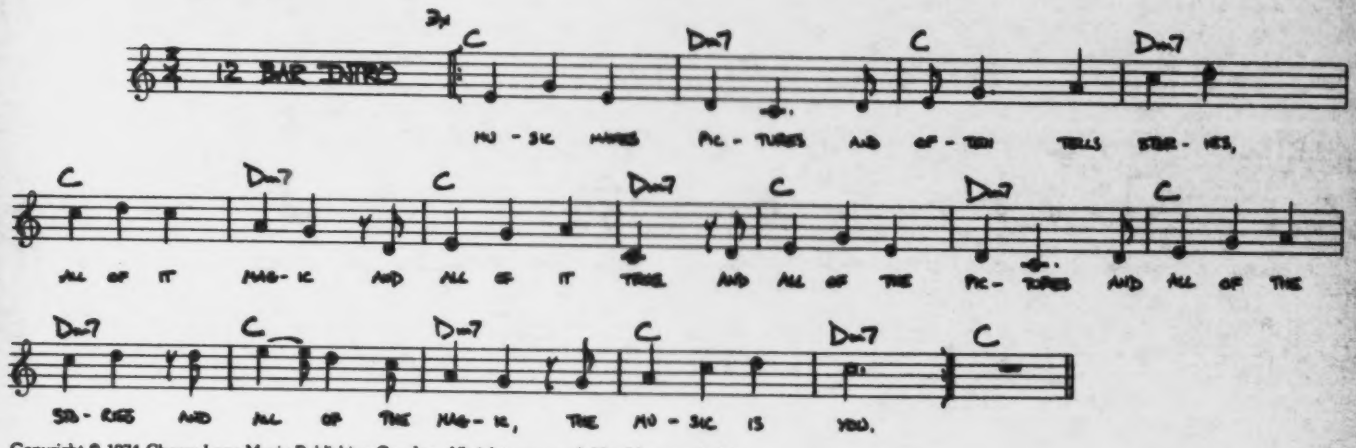

Am7/G
FMaj7
G7
Am
Am7/G
FMaj7
HAP-PIER, I WANT YOU TO KNOW— YOU'VE BRIGHT-ENED MY DAY WITH THE GIFT OF YOUR
D7
Em7
Am7
Dm7
G7
SMILES AND YOUR VOI-CES AND RHYMES WE'LL CERTAINLY HAD THE BEST OF TIMES— SO
TUNEBY
$
F
C
F
C
F
C
GOOD-BYE MY FRIENDS— I'LL COME BACK ONCE MORE, TO SAY HOW-DY DO-DIE AND
G7
G7
F
C
F
C
KNOCK AT YOUR DOOR—; WE'LL SING AND WE'LL DANCE AND WE'LL HAVE LOTS TO EAT, THE
F
C
G7SUS4
C
FINE
STRAW-BER-RY SQUARE FOLKS JUST CAN'T BE BEAT—
8 BAR INTERLUDE
D.S. AL FINE

Lesson 16

The Music Is You

John Denver

12 BAR INTRO
C
Dm7
MU - SIC MAKES PIC - TURES AND OF - TEN TELLS STOR - IES,
ALL OF IT MAG - IC AND ALL OF IT TRUE AND ALL OF THE PIC - TURES AND ALL OF THE
STO - RIES AND ALL OF THE MAG - IC, THE MU - SIC IS YOU.

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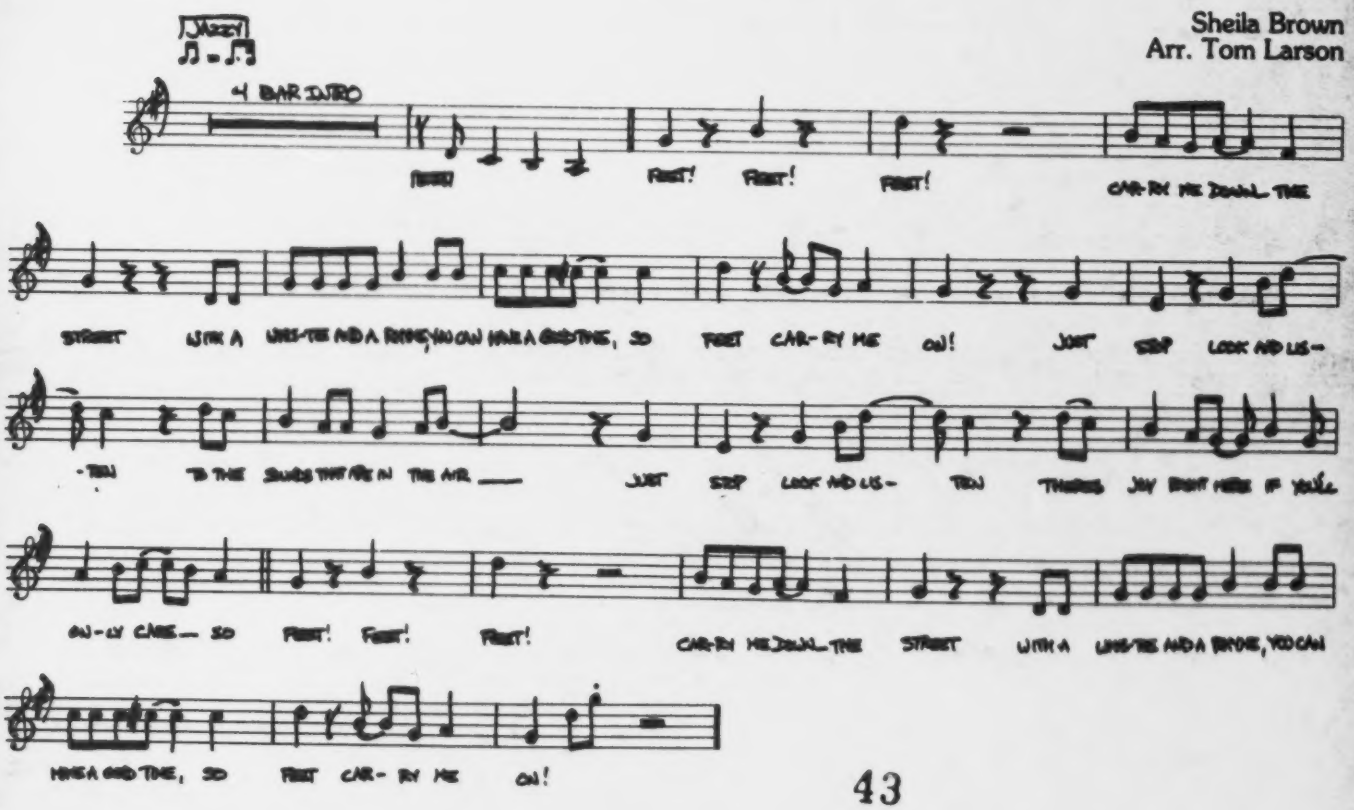
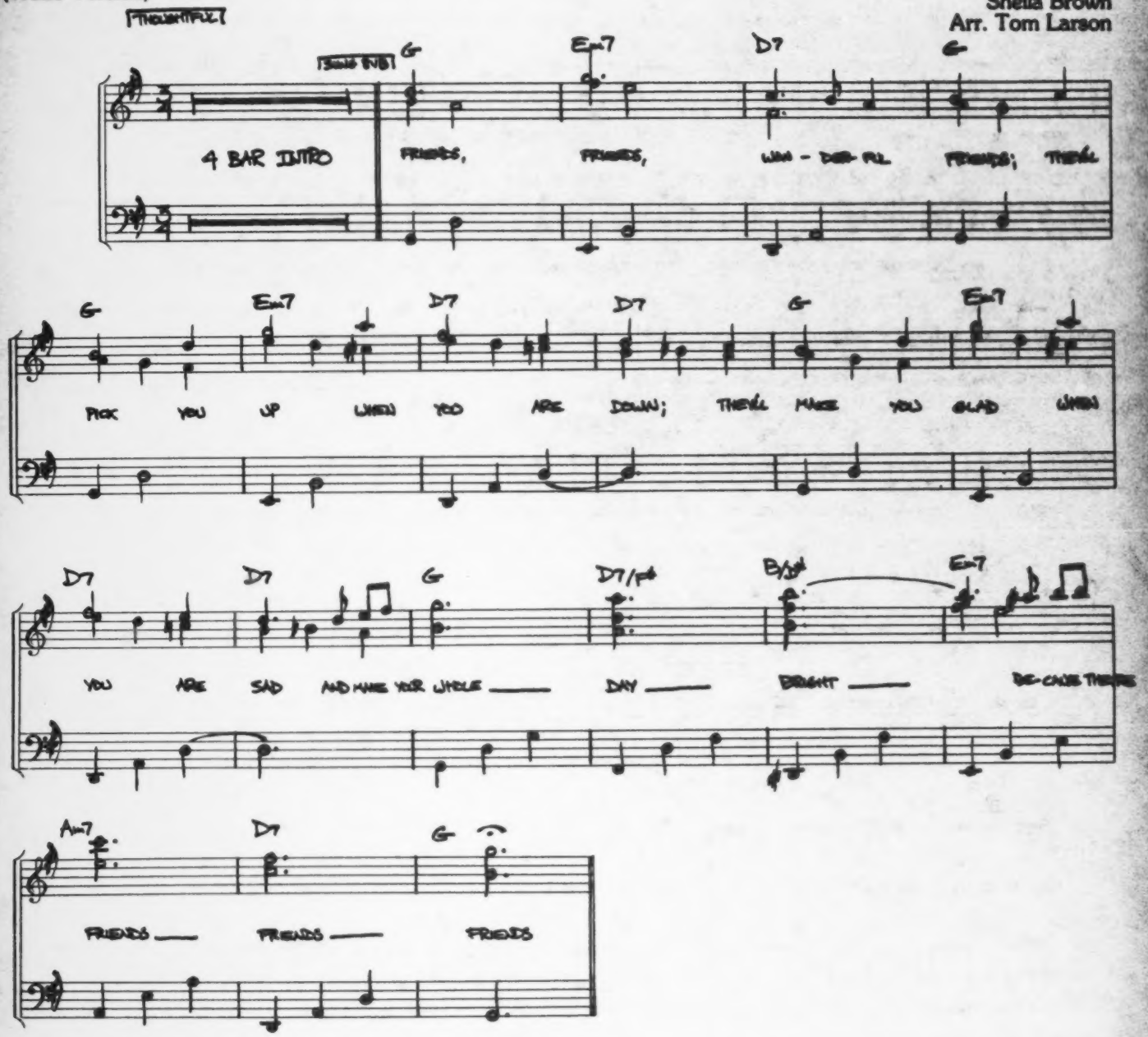
Feet

Sheila Brown
Arr. Tom Larson


JAZZY
4 BAR INTRO
FEET! FEET! FEET!
CAR-RY ME DOWN THE
STREET WITH A LIKE-ABLE AND A RHYME, YOU CAN HAVE A GOOD TIME, SO FEET CAR-RY ME ON! JUST STEP LOOK AND LIS-
-TEN TO THE SOUNDS THAT'RE IN THE AIR. JUST STEP LOOK AND LIS- TEN THERE'S JOY RIGHT HERE IF YOU'LL
ON-LY CARE. SO FEET! FEET! FEET!
CAR-RY ME DOWN THE STREET WITH A LIKE-ABLE AND A RHYME, YOU CAN
HAVE A GOOD TIME, SO FEET CAR- RY ME ON!

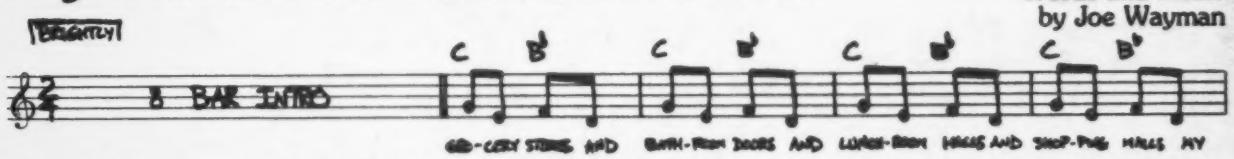
Friends

(Waltz Version)

Sheila Brown
Arr. Tom Larson

Lesson 17

Grocery Stores and Bathroom Doors

Words and music
by Joe Wayman



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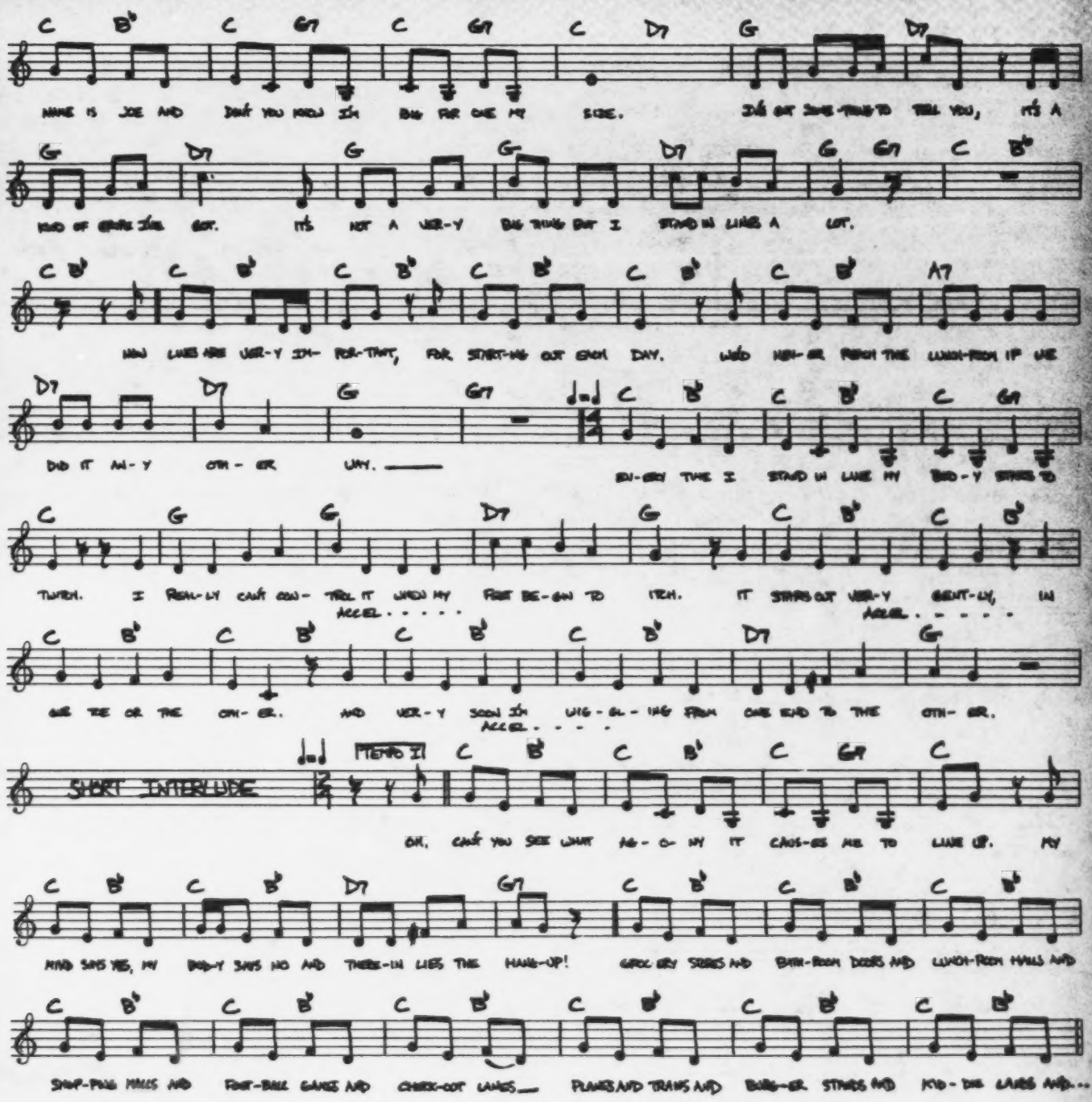
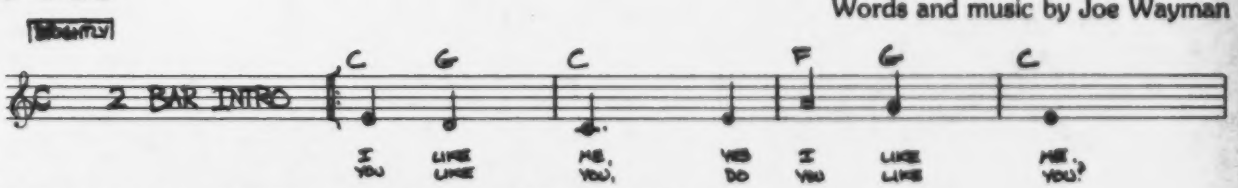

NAME IS JOE AND DON'T YOU KNOW IT
BIG FOR ONE MY SIZE.
I'VE GOT SOME THING TO TELL YOU, IT'S A
KIND OF EMBAR-RASS-ING GOT. IT'S NOT A VER-Y BIG THING BUT I STAND IN LINES A LOT.
NOW LINES ARE VER-Y IM- POR-TANT, FOR START-ING OUT EACH DAY. WHO HEL- PED FROM THE LUNCH-ROOM IF WE
DID IT AL- Y OTH- ER UNY.
EV-ERY TIME I STAND IN LINE MY BOD- Y STARTS TO
TWITCH. I REAL- LY CAN'T CON- TROL IT WHEN MY FEET BE- GIN TO ITCH. IT STARTS OUT VER-Y GENT-LY, IN
ACCEL. - - - - -
ACCEL. - - - - -
ARE WE OR THE OTH- ER. AND VER- Y SOON I'M WIG- GL- ING FROM ONE KNEE TO THE OTH- ER.
ACCEL. - - - -
SHORT INTERLUDE
TEMPO II
OH, CAN'T YOU SEE WHAT HA- P- NY IT CAUS-ES ME TO LOSE UP. MY
MIND SAYS YES, MY BOD-Y SAYS NO AND THERE-IN LIES THE HANG-UP! GROC-ERY STORES AND BATH-ROOM DOORS AND LUNCH-ROOM HALLS AND
SHOP-PING MALLS AND FOOT-BALL GAMES AND CHECK-OUT LANES PLANES AND TRAINS AND BURG-ER STANDS AND KID- DIE CARS AND...

Grocery Stores and Bathroom Doors

I Like Me

Words and music by Joe Wayman



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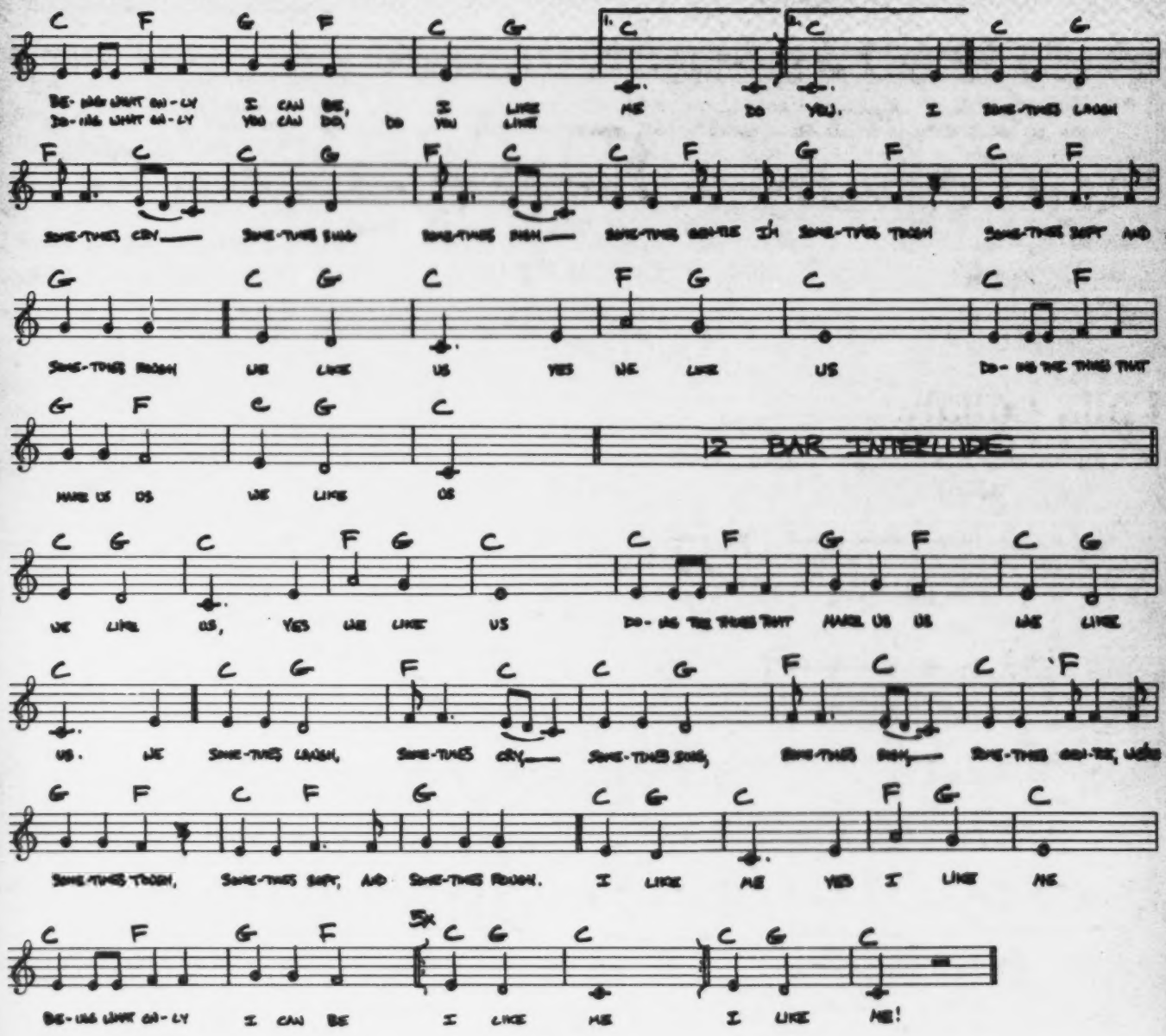
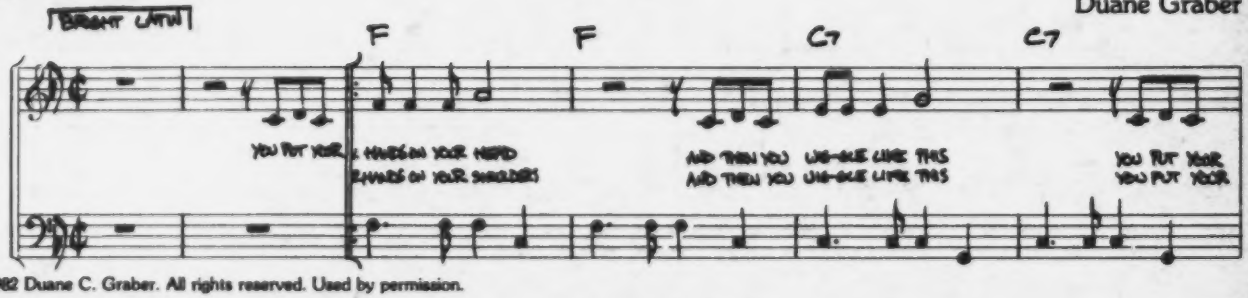

Lesson 18

Wiggle Song

Duane Graber



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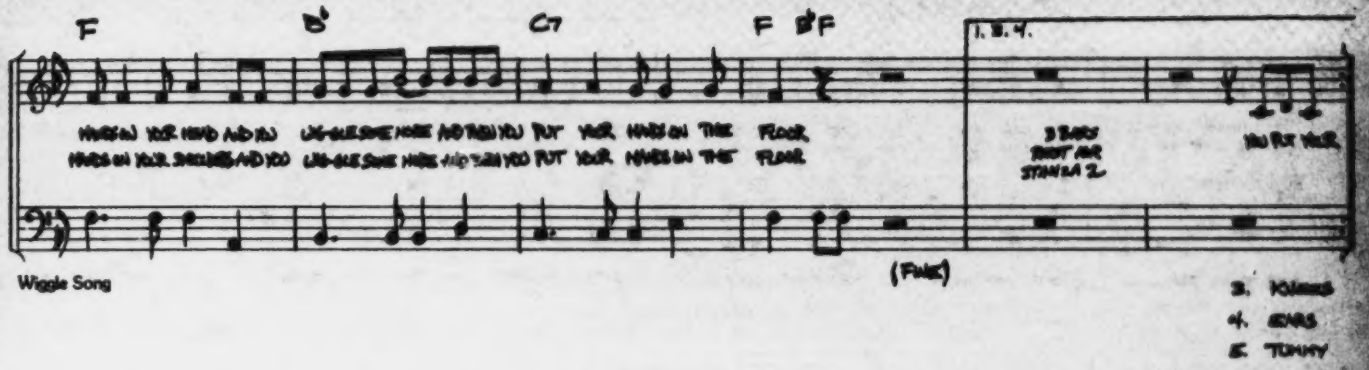
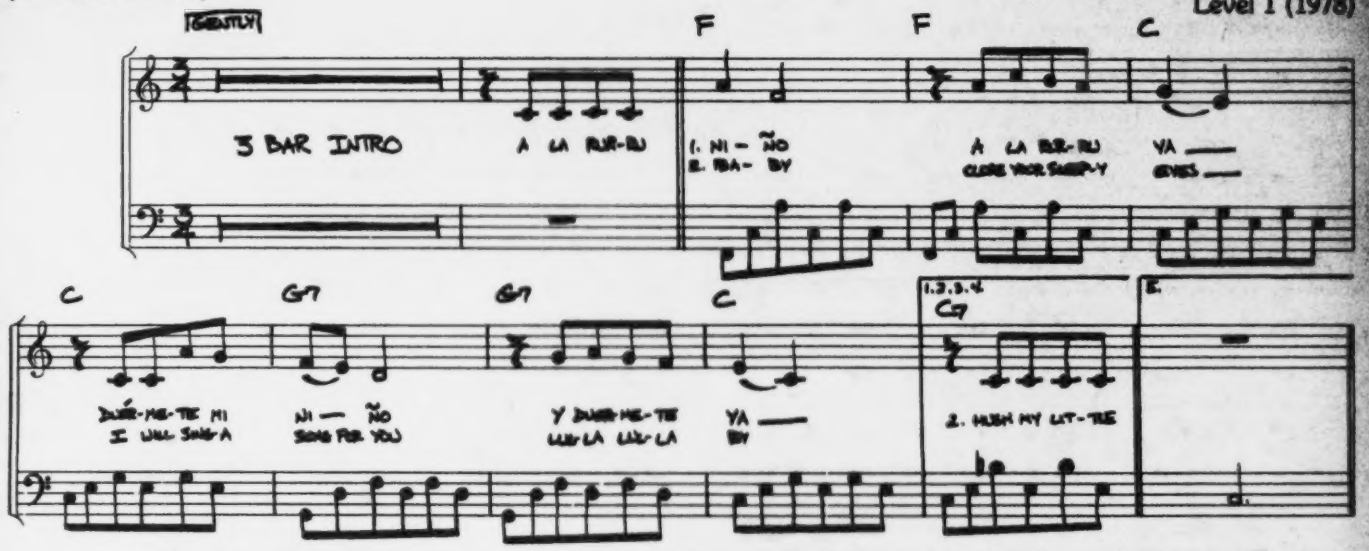


Lulla Lullaby

(A la Rurru Niño)

Mexican Folk Song
(English version by Verne Muñoz,
arr. by Francis Girard)
From Silver Burdett *Music*—
Level 1 (1978)

3. SEE THE LITTLE SPARROW
FLYING UP SO HIGH
AS HE PLAYS AMONG THE CLOUDS
LULLA LULLABY

4. LIKE THE LITTLE SPARROW
SPREAD YOUR WINGS AND FLY
TO THE LAND OF HAPPY DREAMS
LULLA LULLABY

5. A LA RURRU NIÑO
A LA RURRU YA
DUERMETE MI NIÑO
Y DUERMETE YA

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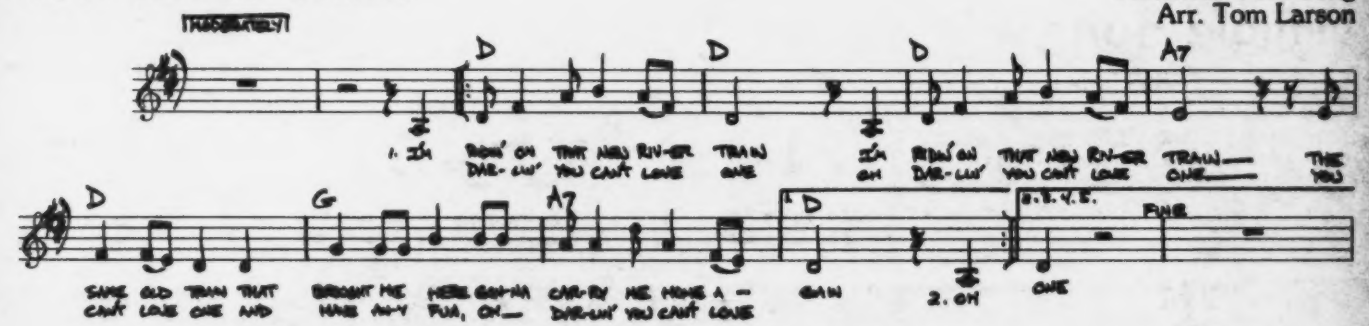
Lesson 19

New River Train

American Folk Song
Arr. Tom Larson



47

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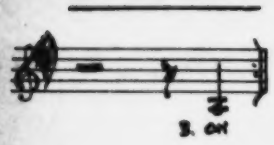


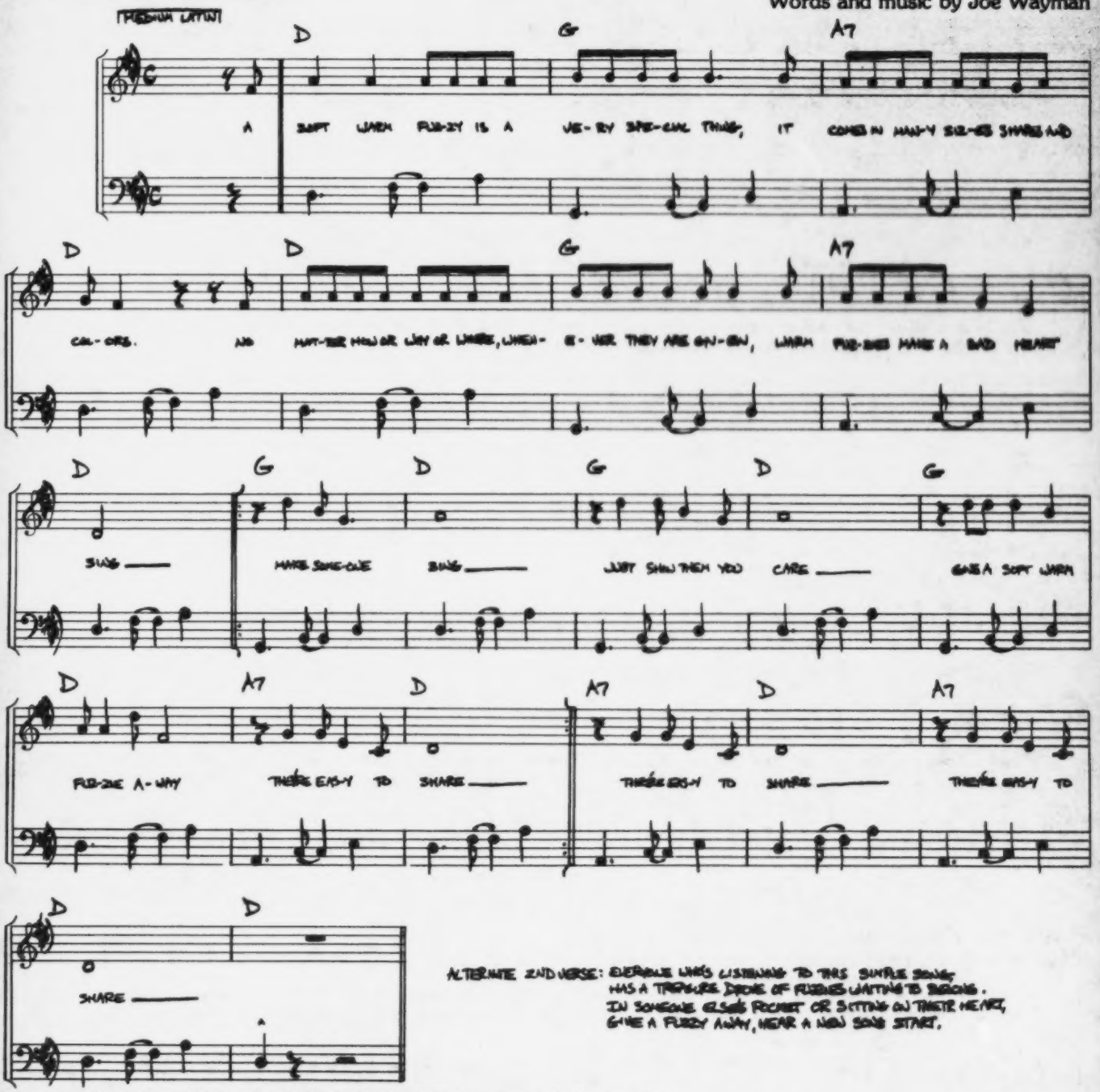
#3
OH, DARLIN', YOU CAN'T LOSE TWO (2)
YOU CAN'T LOSE TWO AND NOT BE BLUE
OH, DARLIN' YOU CAN'T LOSE TWO.

#4
OH, DARLIN', YOU CAN'T LOSE THREE (3)
YOU CAN'T LOSE THREE AND STILL LOVE ME
OH, DARLIN' YOU CAN'T LOSE THREE.

#5
OH, DARLIN', YOU CAN'T LOSE FOUR (4)
YOU CAN'T LOSE FOUR AND LOVE ME ANYMORE
OH, DARLIN' YOU CAN'T LOSE FOUR.

Lesson 20

Warm Fuzzies

Words and music by Joe Wayman

TRESHIA LAYNE
D
G
A7
A SOFT WARM FUZZY IS A VERY SPECIAL THING, IT COMES IN MANY SIZES SHAPES AND
COLORS. AND NO MATTER HOW OR WHY OR WHERE, WHEN-
EVER THEY ARE GIVEN, WARM FUZZIES MAKE A BAD HEART
SING — MAKE SOMEONE SING — JUST SHOW THEM YOU CARE — GIVE A SOFT WARM
FUZZIE AWAY THERE'S EASY TO SHARE — THERE'S EASY TO SHARE — THERE'S EASY TO
SHARE —
ALTERNATE 2ND VERSE: EVERYONE WHO'S LISTENING TO THIS SIMPLE SONG
HAS A TREASURE CHEST OF FUZZIES WAITING TO BELONG.
IN SOMEONE ELSE'S POCKET OR SITTING ON THEIR HEART,
GIVE A FUZZY AWAY, HEAR A NEW SONG START.

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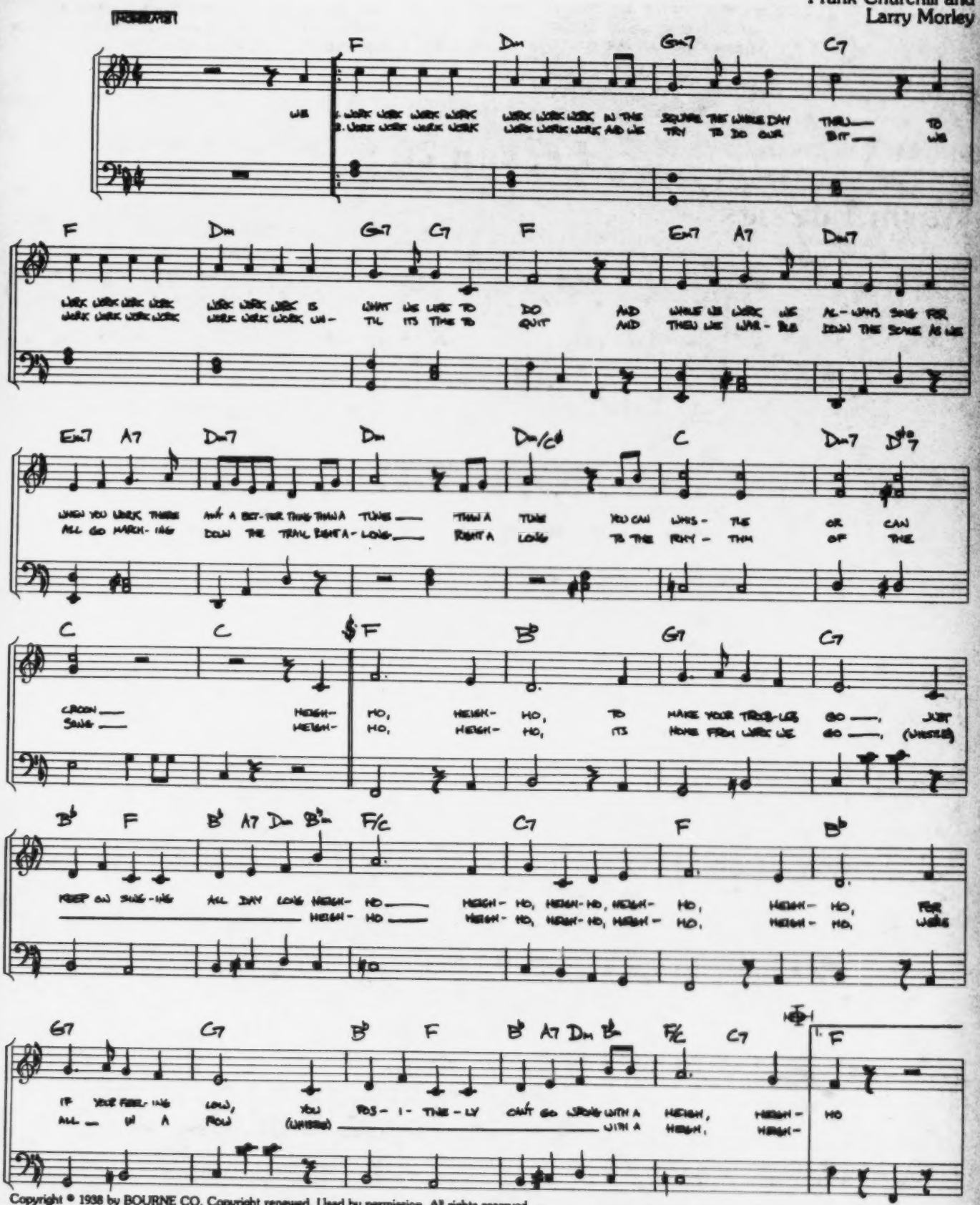
Heigh-Ho

Frank Churchill and
Larry Morley

F Dm Gm7 C7
WE 1. WORK WORK WORK WORK WORK WORK WORK IN THE SQUARE THE WHOLE DAY THRU TO
2. WORK WORK WORK WORK WORK WORK WORK AND WE TRY TO DO OUR BIT WE
F Dm Gm7 C7 F Em7 A7 Dm7
WORK WORK WORK WORK WORK WORK WORK IS WHAT WE LIKE TO DO AND WHILE WE WORK WE AL-WAYS SING FOR
WORK WORK WORK WORK WORK WORK WORK UH- TIL ITS TIME TO QUIT AND THEN WE WHIS- TLE DOWN THE SAME AS WE
Em7 A7 Dm7 Dm Dm/C C Dm7 D°7
WHEN YOU WORK THERE AIN'T A BET-TER THING THAN A TUNE THAN A TUNE YOU CAN WHIS- TLE OR CAN
ALL DO MARCH- ING DOWN THE TRAIL RIGHT A- LONG RIGHT A LONG TO THE RHY- THM OF THE
C C F B♭ G7 C7
CROON SING HEIGH- HEIGH- HO, HEIGH- HO, TO MAKE YOUR TROLL-LEY GO JUST
HO, HEIGH- HO, ITS HOME FROM WORK WE GO (WHISTLE)
B♭ F B♭ A7 Dm B♭m F/C C7 F B♭
KEEP ON SING-ING ALL DAY LONG HEIGH- HO HEIGH- HO, HEIGH- HO, HEIGH- HO, HEIGH- HO, FOR
HEIGH- HO HEIGH- HO, HEIGH- HO, HEIGH- HO, HEIGH- HO, WORK
G7 C7 B♭ F B♭ A7 Dm B♭m F/C C7 1. F
IF YOU'RE FEEL-ING LOW, YOU POS- I- TIVE- LY CAN'T GO WRONG WITH A HEIGH, HEIGH- HO
ALL IN A ROW (WHISTLE) WITH A HEIGH, HEIGH-

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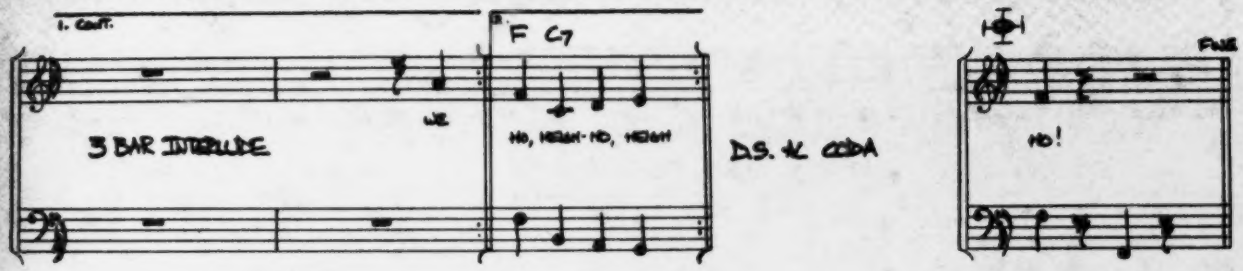
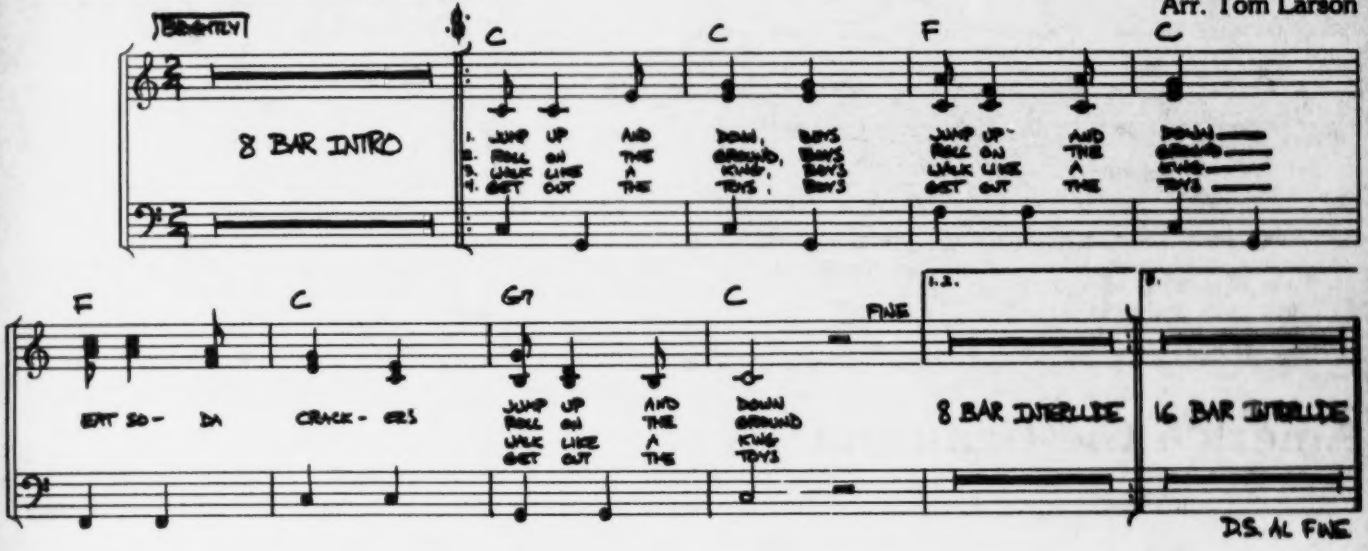
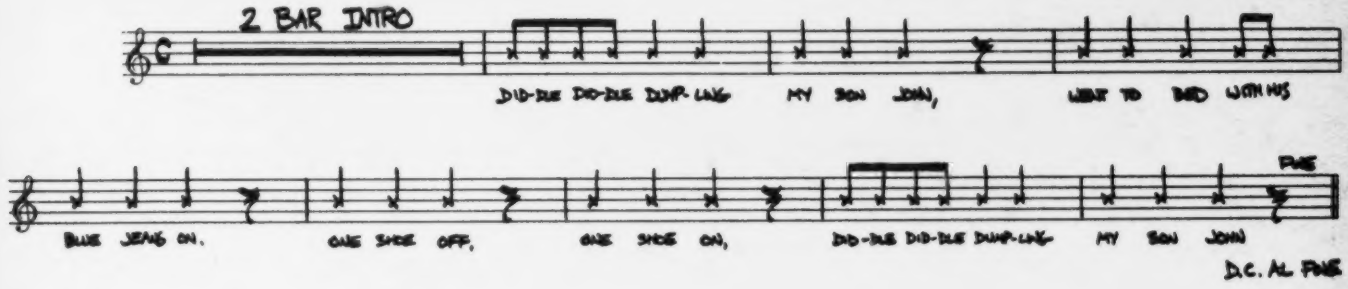

Roll On the Ground

Texas Folk Song
Arr. Tom Larson

Diddle Diddle Dumpling

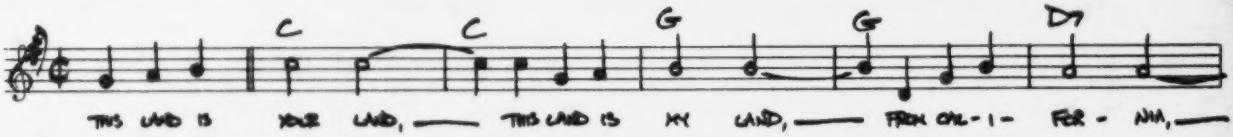
Childrens Nursery Rhyme



Lesson 21

This Land Is Your Land

Words and music by Woody Guthrie



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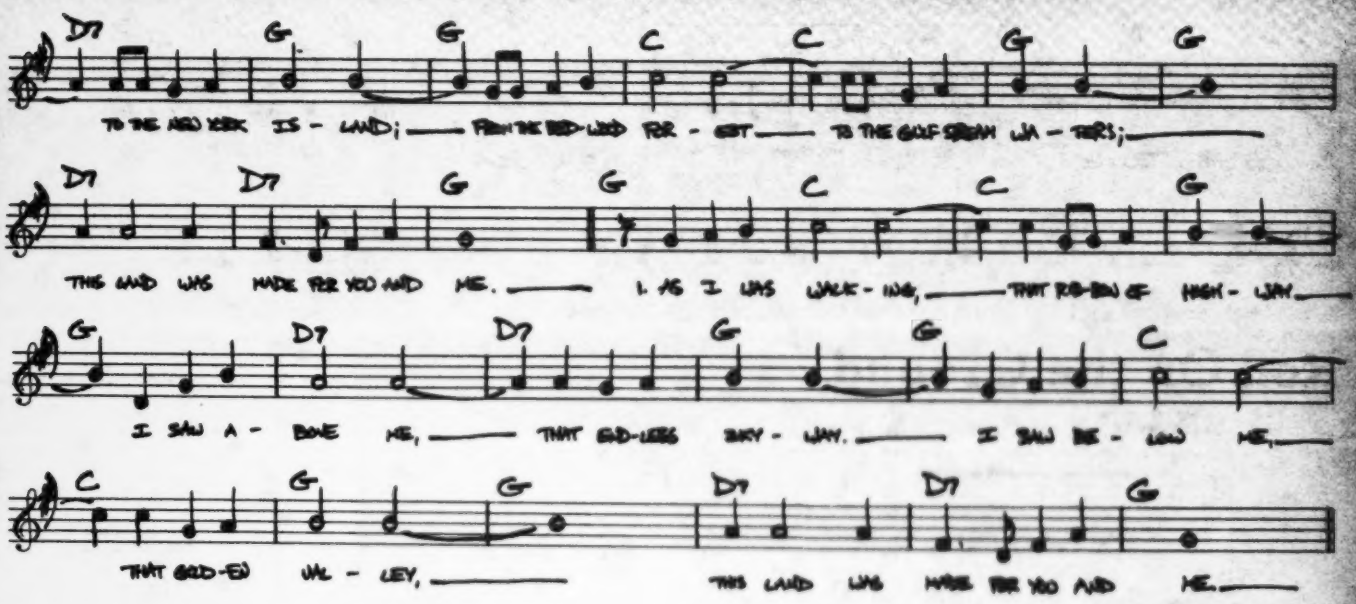
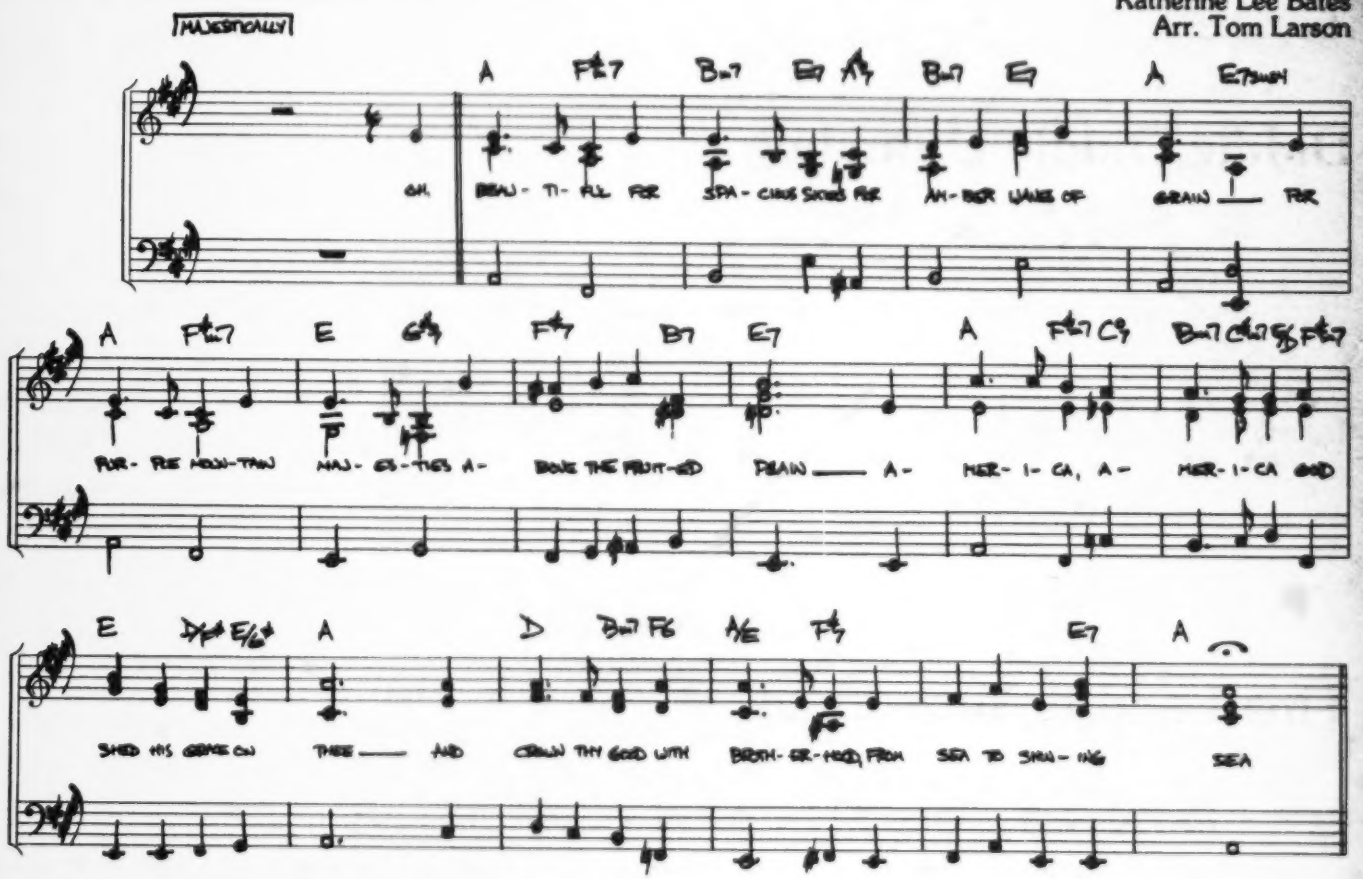

D7 G G C C G G
TO THE RED WOOD IS - LAND; FROM THE RED-WOOD FOR - EST TO THE GULF STREAM WA - TERS;
D7 D7 G G C C G
THIS LAND WAS MADE FOR YOU AND ME. 1. AS I WAS WALK - ING, THAT RIB-BON OF HIGH - WAY
G D7 D7 G G C
I SAW A - BOVE ME, THAT END-LESS SKY - WAY. I SAW BE - LOW ME,
C G G D7 D7 G
THAT GOLD-EN VAL - LEY, THIS LAND WAS MADE FOR YOU AND ME.

2. I'VE ROAMED AND RAMBLED AND I FOLLOWED MY FOOTSTEPS,
TO THE SPARKLING SANDS OF HER DIAMOND DESERTS,
AND ALL AROUND ME A VOICE WAS SOUNDING,
"THIS LAND WAS MADE FOR YOU AND ME."

3. WHEN THE SUN COMES SHINING AND I WAS STROLLING,
AND THE WHEAT FIELDS WAVING AND THE DUST CLOUDS ROLLING,
AS THE FOG WAS LIFTING A VOICE WAS CHANTING,
"THIS LAND WAS MADE FOR YOU AND ME."

This Land Is Your Land

America the Beautiful

Samuel A. Ward
Katherine Lee Bates
Arr. Tom Larson

MAJESTICALLY
A F#m7 B7 E7 A B7 E7 A E7sus4
OH BEAU - TI- FUL FOR SPA - CIOUS SKIES FOR AM - BER WAVES OF GRAIN FOR
A F#m7 E G#7 F#7 B7 E7 A F#m7 C#7 B7 C#m7 C#7/B F#m7
PUR- PLE MOUN-TAIN MAJ- ES-TIES A- BOVE THE FRUIT-ED PLAIN A- MER- I- CA, A- MER- I- CA GOD
E D#m7 E/G# A D B7 F6 A/E F#7 E7 A
SHED HIS GRACE ON THEE AND CROWN THY GOOD WITH BROTH- ER-HOOD FROM SEA TO SHIN- ING SEA

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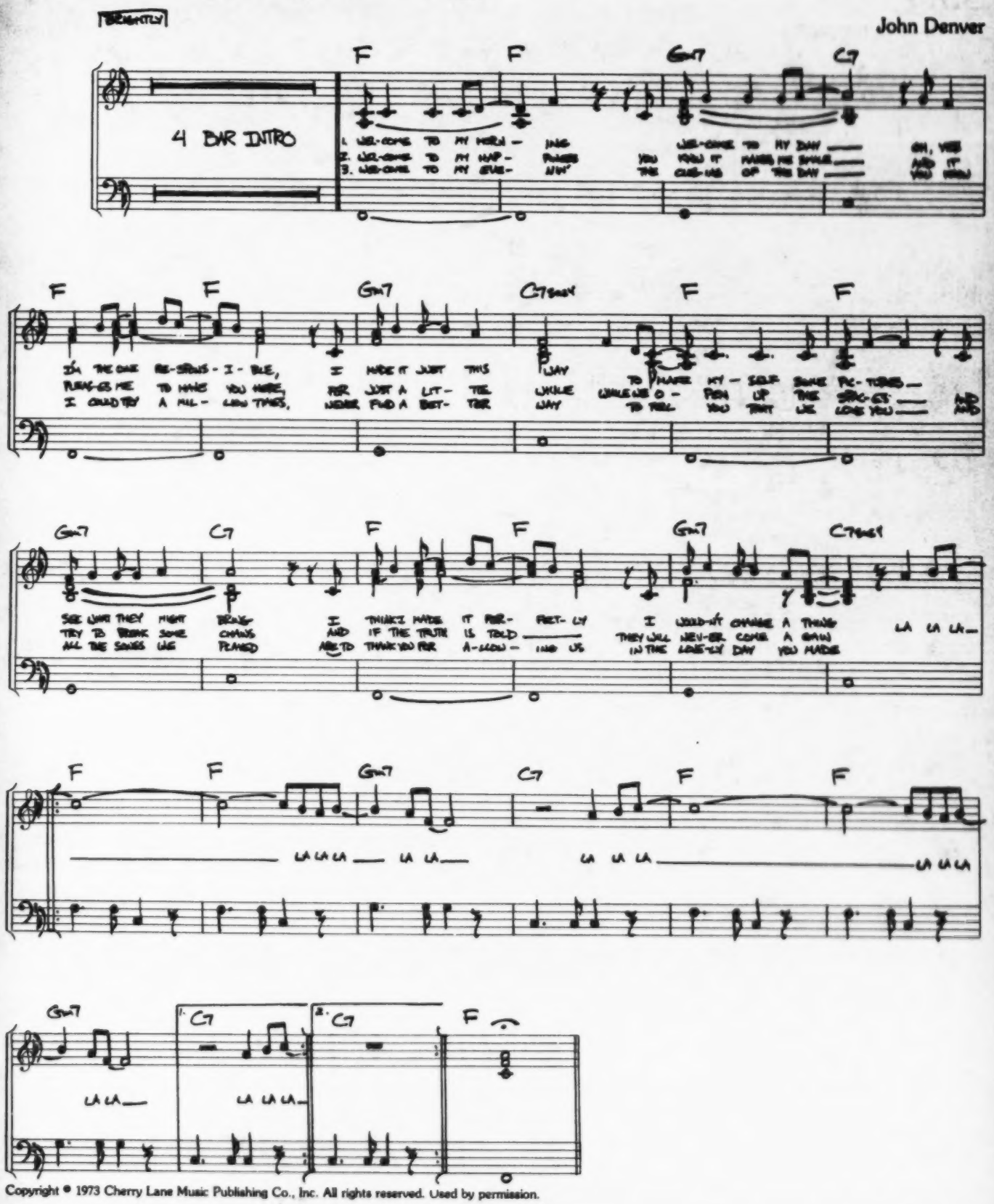
Farewell Andromeda
(Welcome To My Morning)

John Denver

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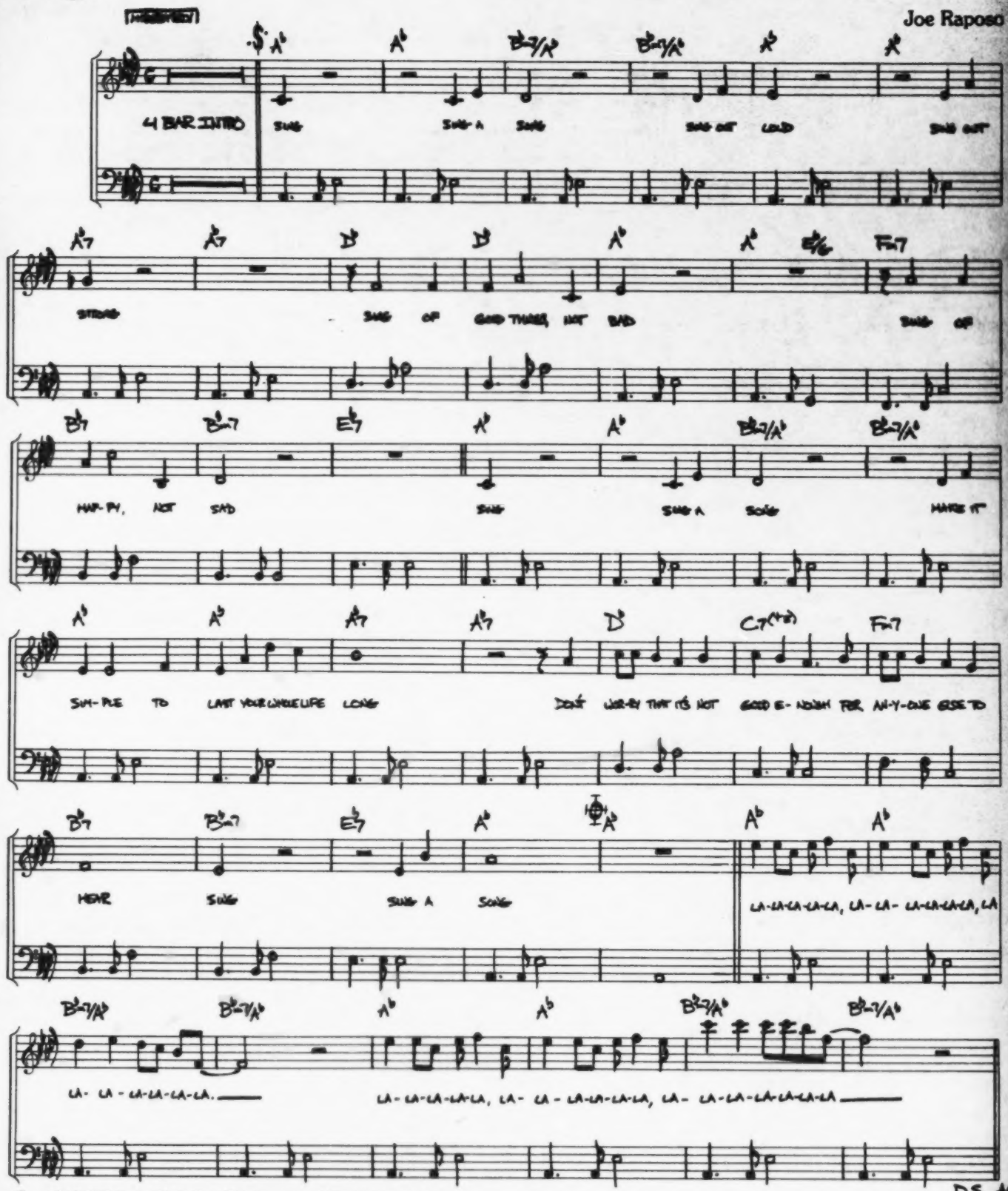
Lesson 22

Sing

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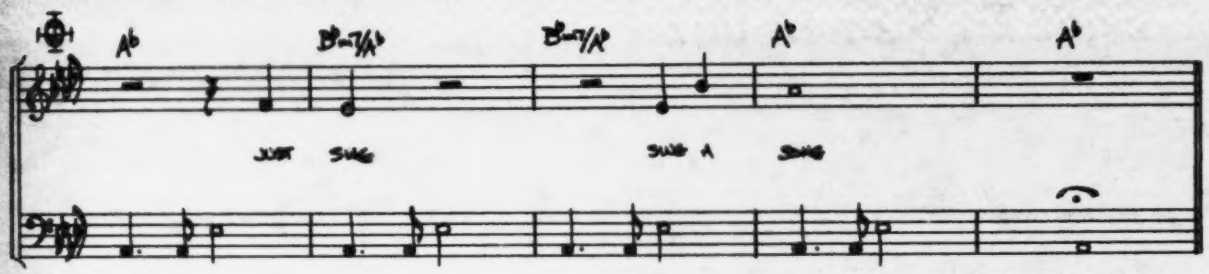
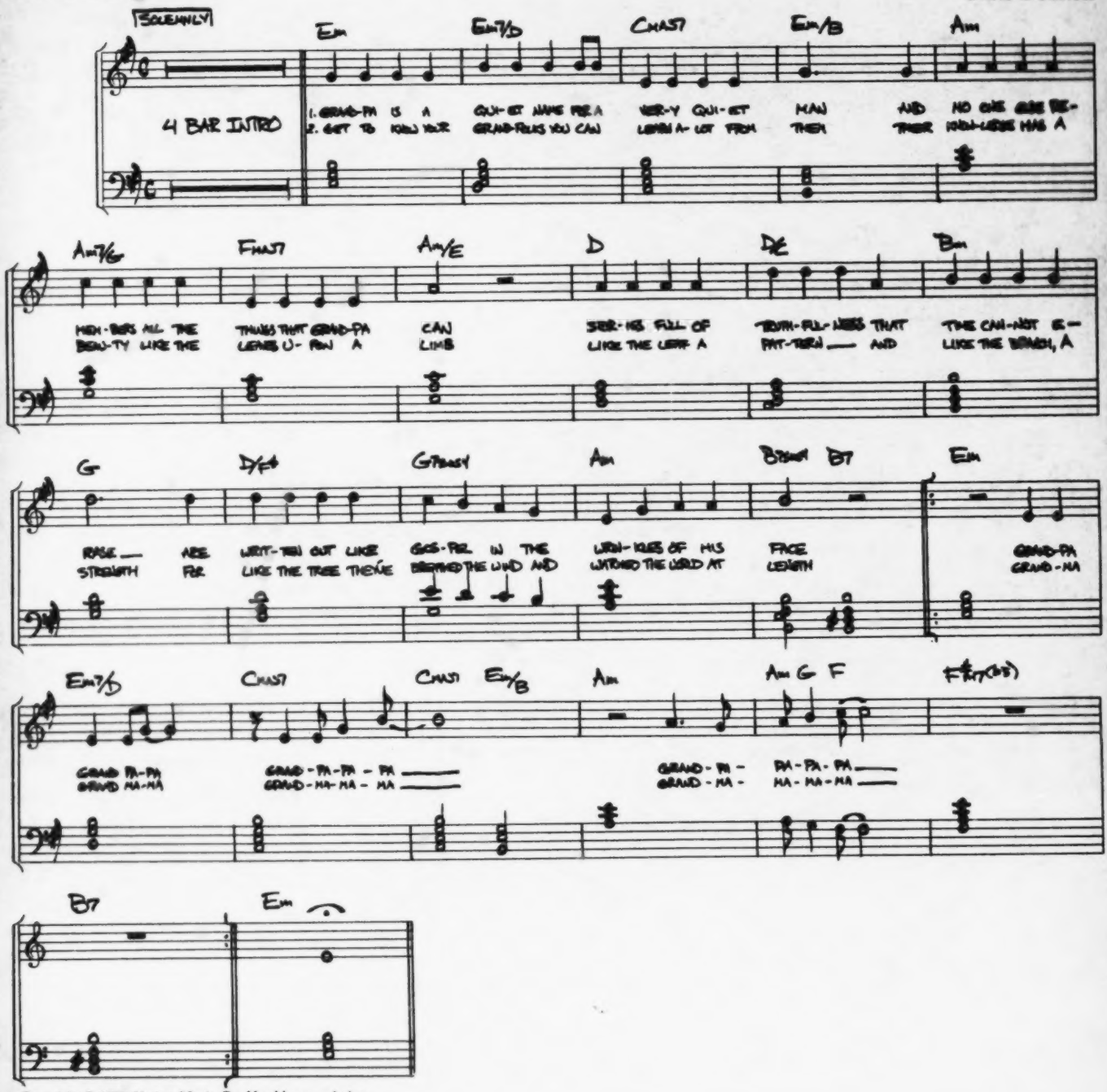


Grandpa

Chris Dedrick

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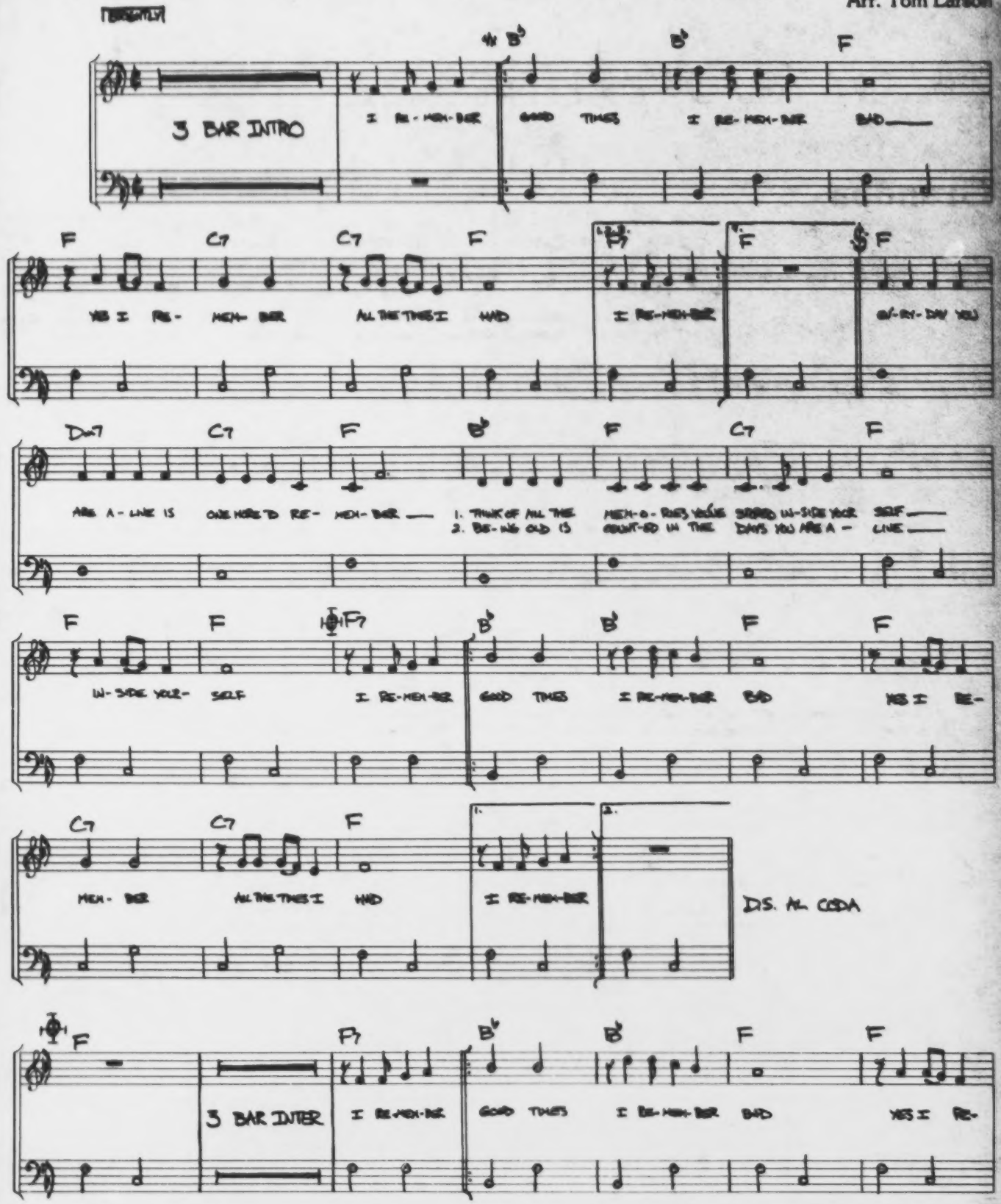
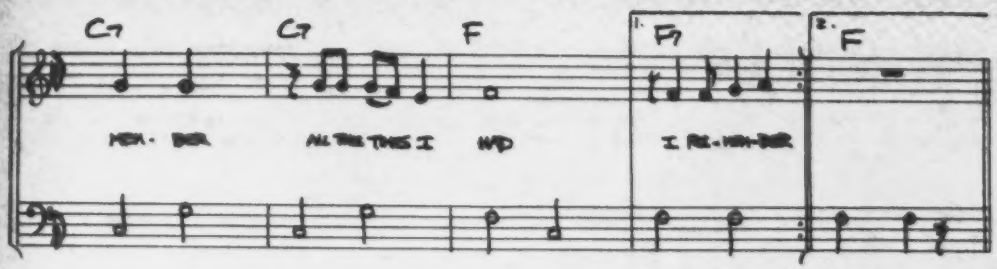
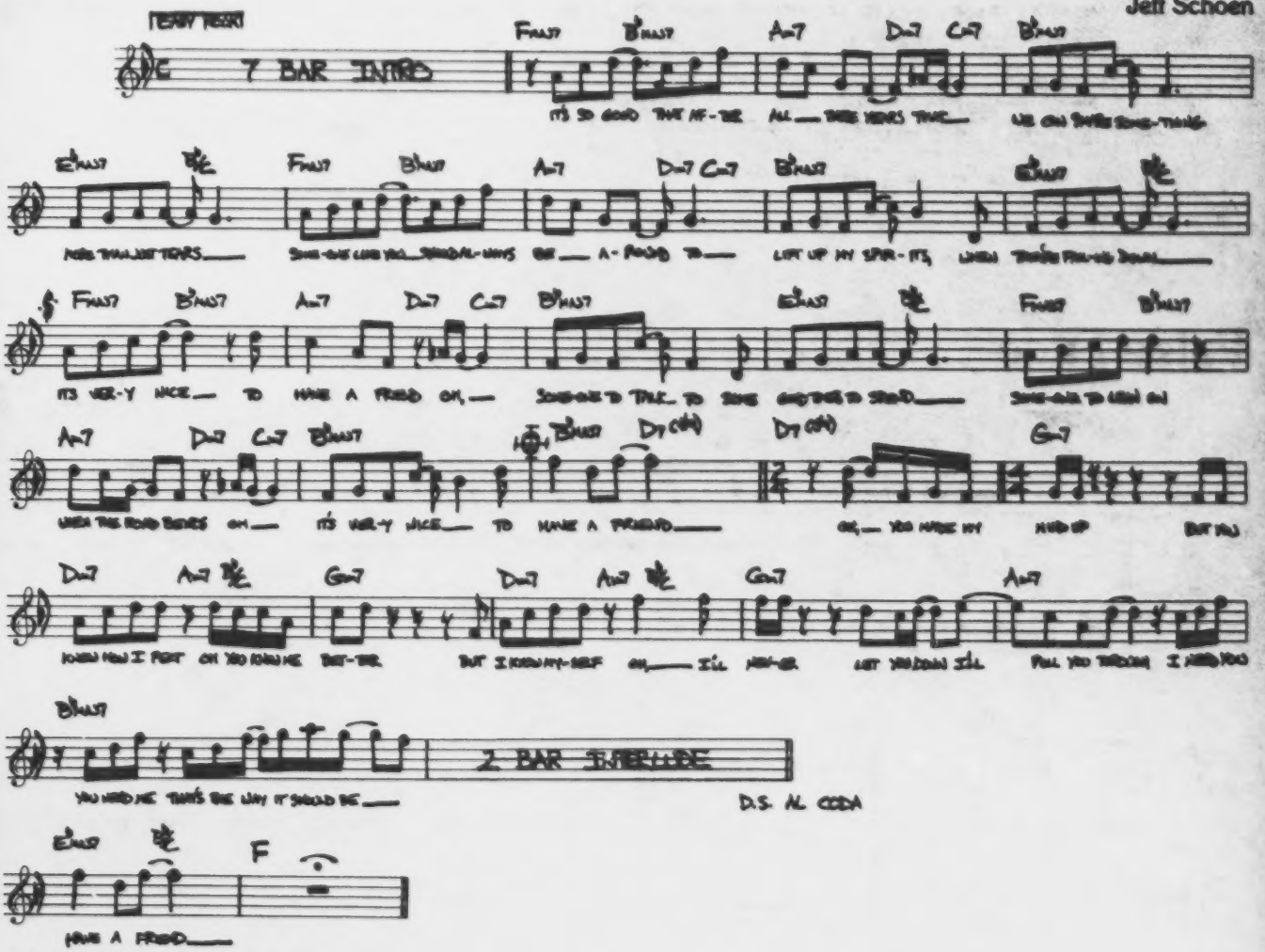
Don't Forget To Remember

Nancy Griffin
Arr. Tom Larson

3 BAR INTRO
I RE-MEM-BER GOOD TIMES I RE-MEM-BER BAD
YES I RE- MEM- BER ALL THE TIMES I HAD I RE-MEM-BER EV-RY-DAY YOU
ARE A-LIVE IS ONE MORE TO RE- MEM- BER
1. THINK OF ALL THE MEM-O-RIES YOU'VE SHARED IN-SIDE YOUR SELF
2. BE-ING OLD IS COUNT-ED IN THE DAYS YOU ARE A- LIVE
IN-SIDE YOUR- SELF I RE-MEM-BER GOOD TIMES I RE-MEM-BER BAD YES I RE-
MEM- BER ALL THE TIMES I HAD I RE-MEM-BER
D.S. AL CODA
3 BAR INTER I RE-MEM-BER GOOD TIMES I RE-MEM-BER BAD YES I RE-

Lesson 23

Friends

Neil Jason
Kash Monet
Jeff Schoen

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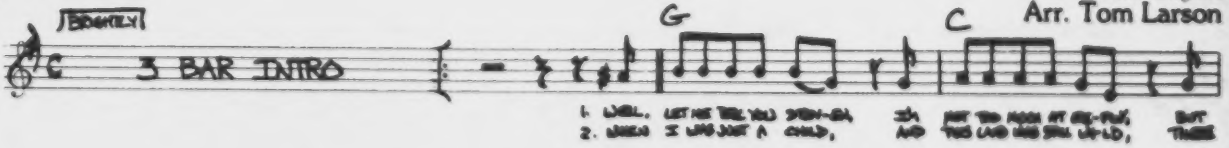
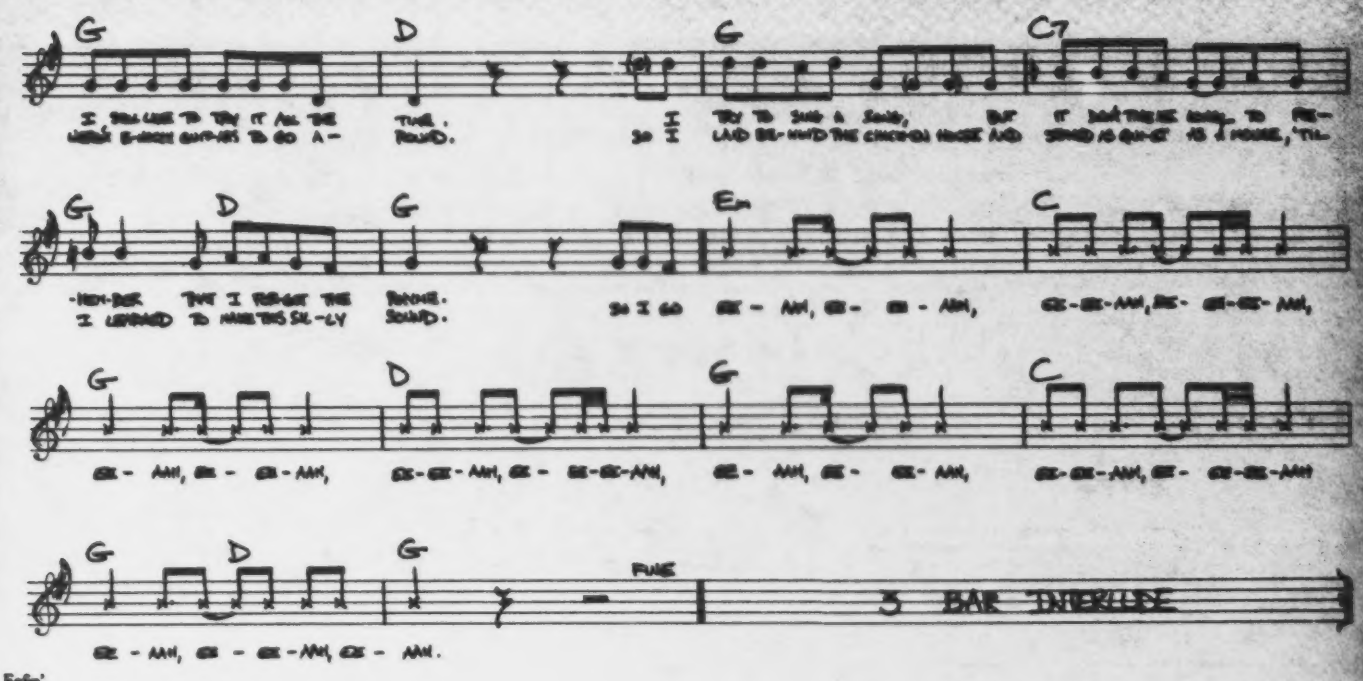
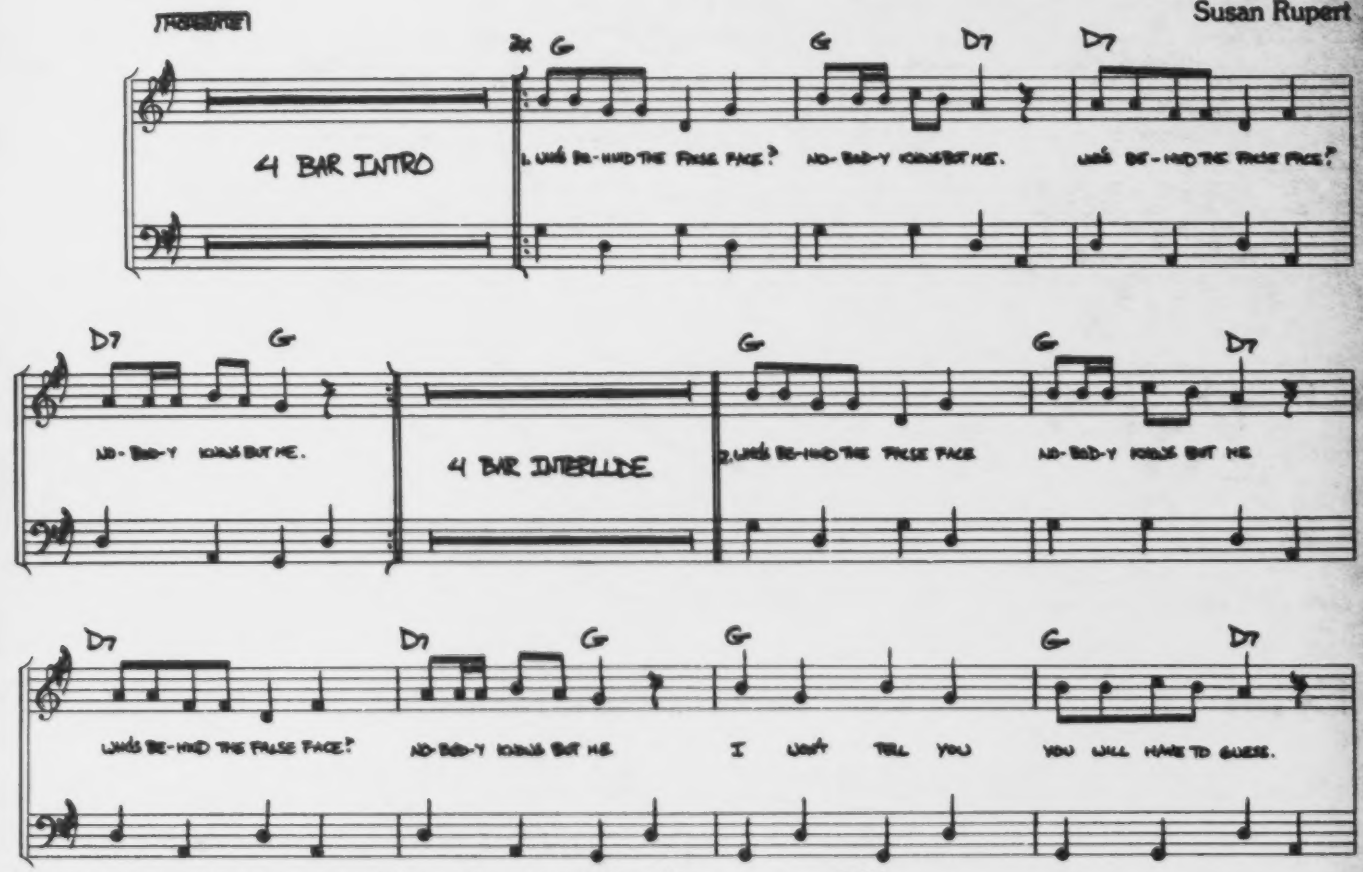
Eefin'

John Bryan
Arr. Tom Larson



Eefin'

False Face

David Russell
Susan Rupert

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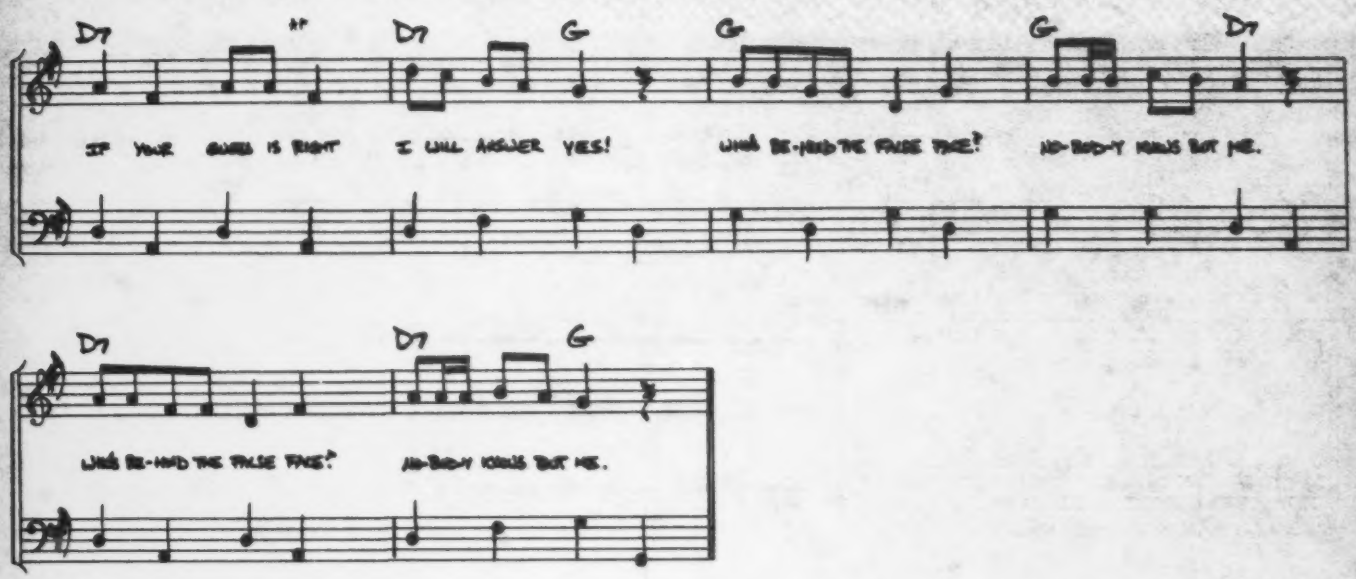
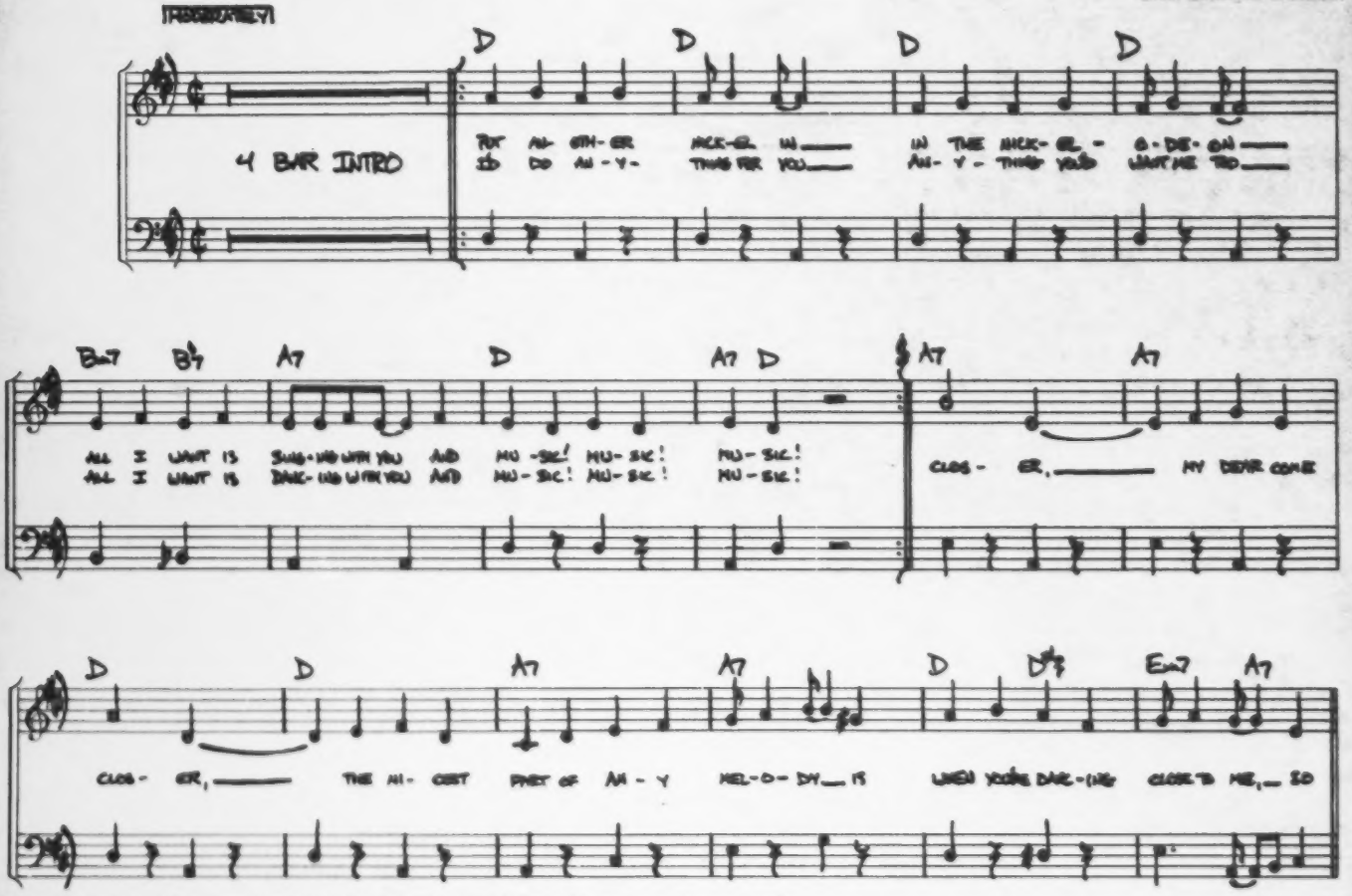

(Put Another Nickel In) Music! Music! Music!

Words and music by Stephen Weiss and Bernie Baum

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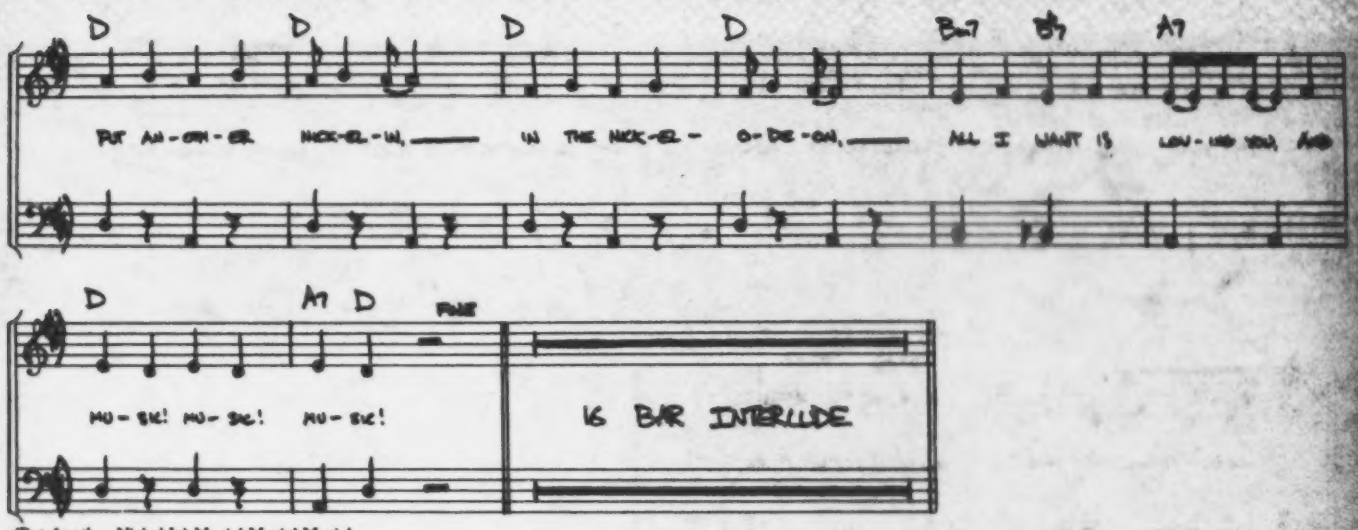
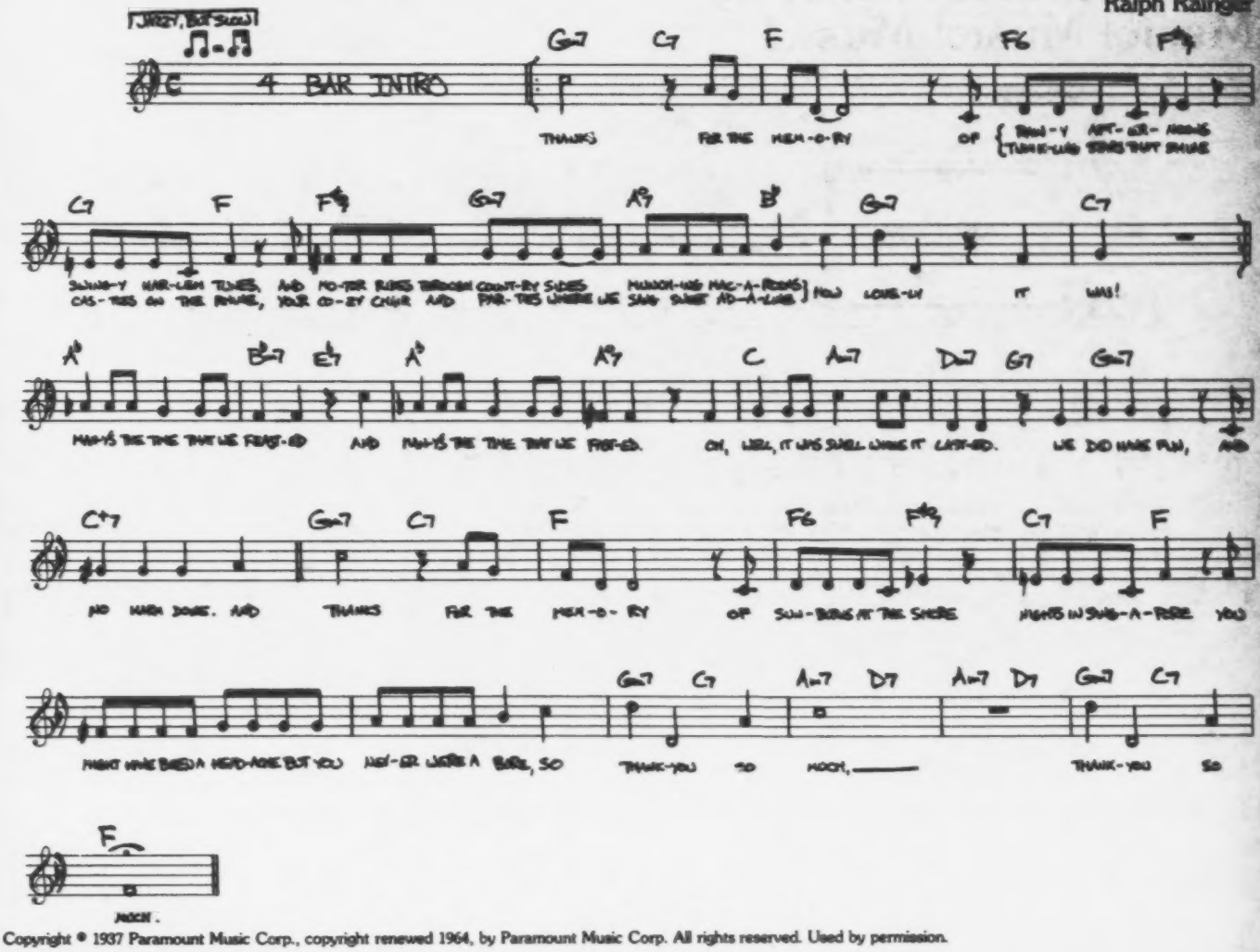

D D D D Bm7 B♭7 A7
PUT AN-OTH-ER NICK-EL-IN, IN THE NICK-EL-O-DE-ON, ALL I WANT IS LOV-IN' YOU, AND
D A7 D FINE
MU-SIC! MU-SIC! MU-SIC!
16 BAR INTERLUDE

(Put Another Nickel In) Music! Music! Music!

Thanks For the Memory

Leo Robin
Ralph Rainger

JAZZY, BUT SLOW
C 4 BAR INTRO
G7 C7 F F6 F♯dim
THANKS FOR THE MEM-O-RY OF
C7 F F♯dim G7 A♭7 B♭ G7 C7
SUM-MER HAR-LEM TUNES, AND MO-TOR BUSES THROUGH COUNT-RY SIDES
CAS-TLES ON THE RHINE, YOUR CO-ZY CHAIR AND PAR-TIES UNDER LIKE SAND SUNSET AD-A-LUSE
YOU LOVE-LY IT WAS!
A♭ B♭7 E♭7 A♭ A♭7 C A♭7 D♭7 G7 G♭7
HAVE THE TIME THAT WE FEAST-ED AND HAVE THE TIME THAT WE FAST-ED. OH, WELL, IT WAS SWELL WHILE IT LAST-ED. WE DID HAVE FUN, AND
C♯7 G7 C7 F F6 F♯dim C7 F
NO HARM DONE. AND THANKS FOR THE MEM-O-RY OF SUN-BURNS AT THE SHORE NIGHTS IN SUN-A-TORE YOU
G7 C7 A♭7 D7 A♭7 D7 G7 C7
MIGHT HAVE BEEN A HERO-INE BUT YOU NEV-ER WERE A BELLE, SO THANK-YOU SO MUCH, THANK-YOU SO
F
MUCH.

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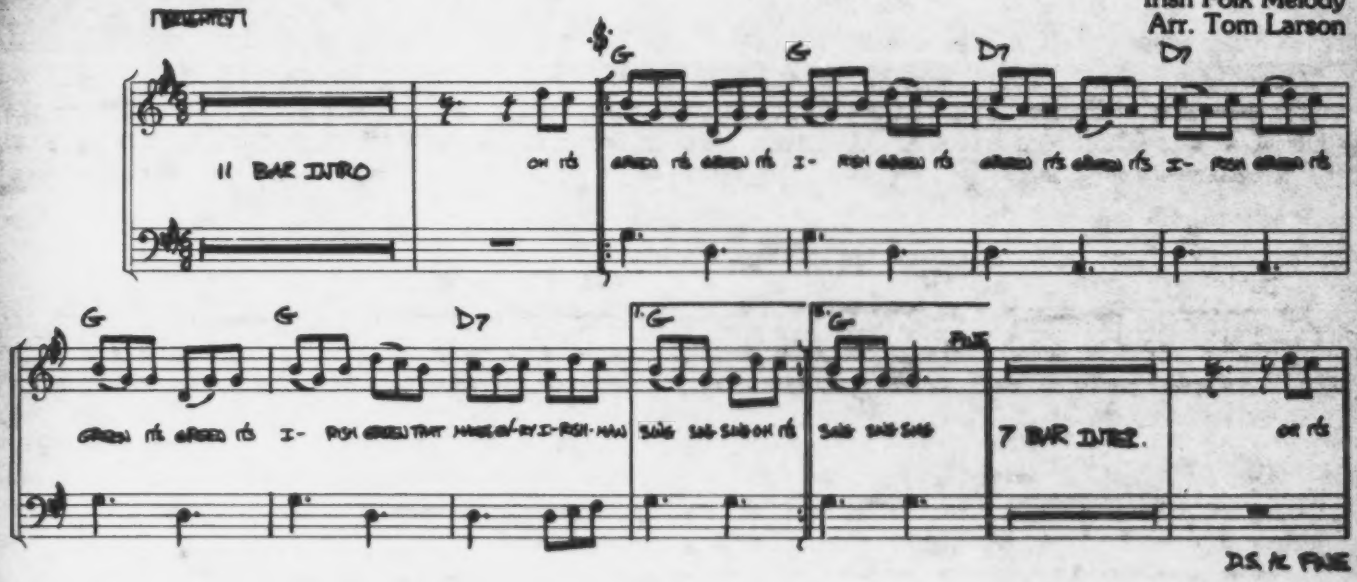
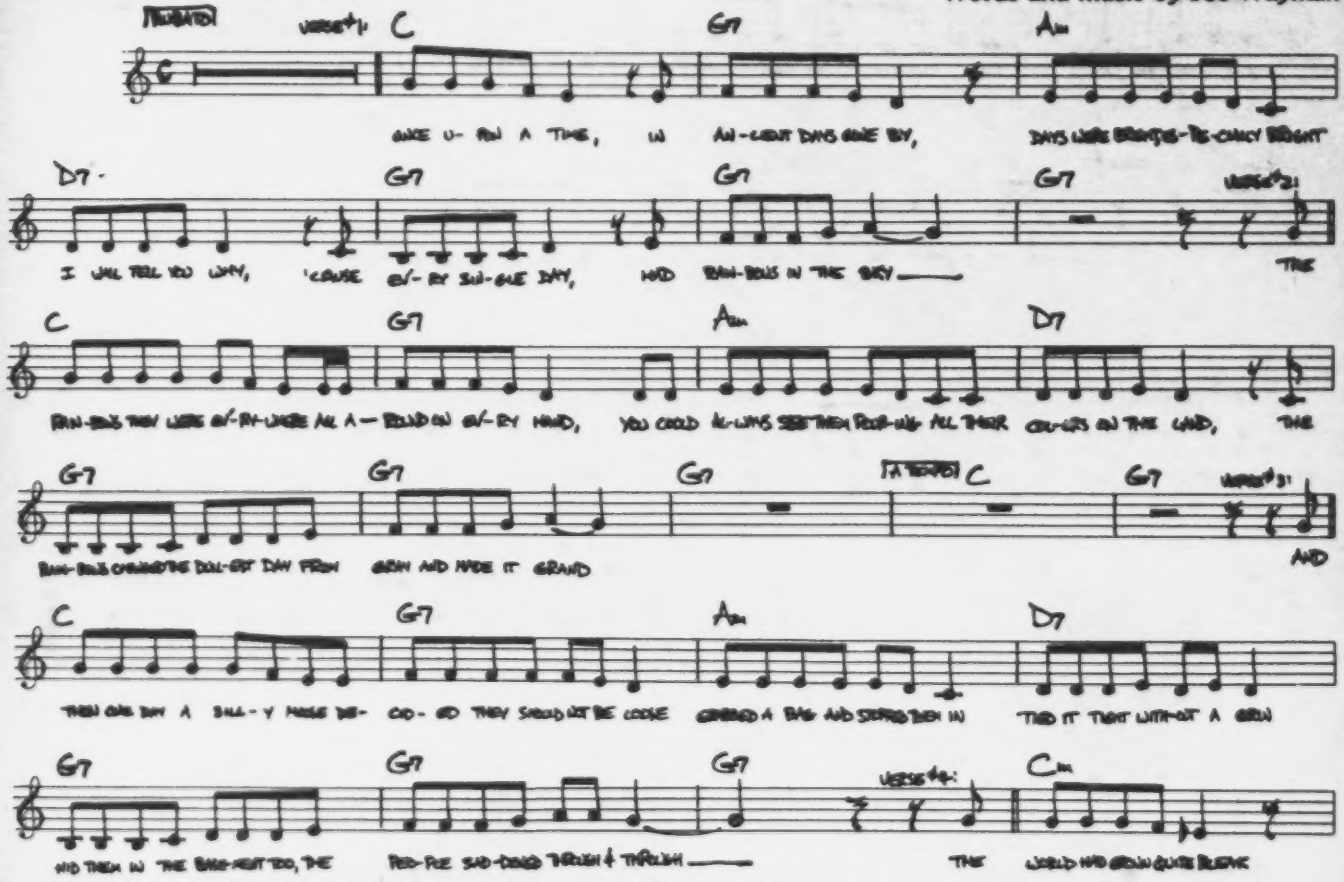
Lesson 24

Irish Green

Irish Folk Melody
Arr. Tom Larson

Stolen Rainbows

Words and music by Joe Wayman

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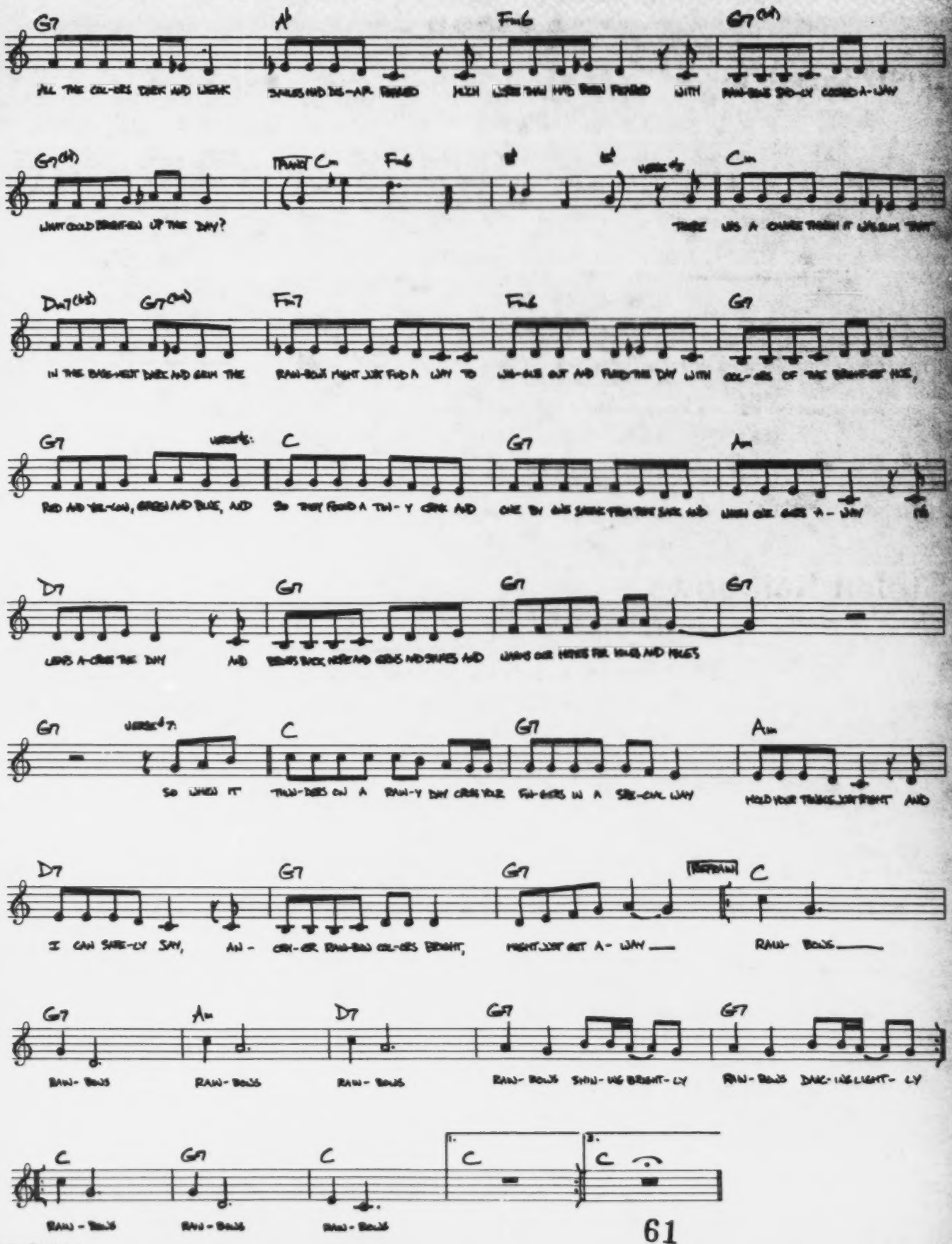
61

Stolen Rainbows

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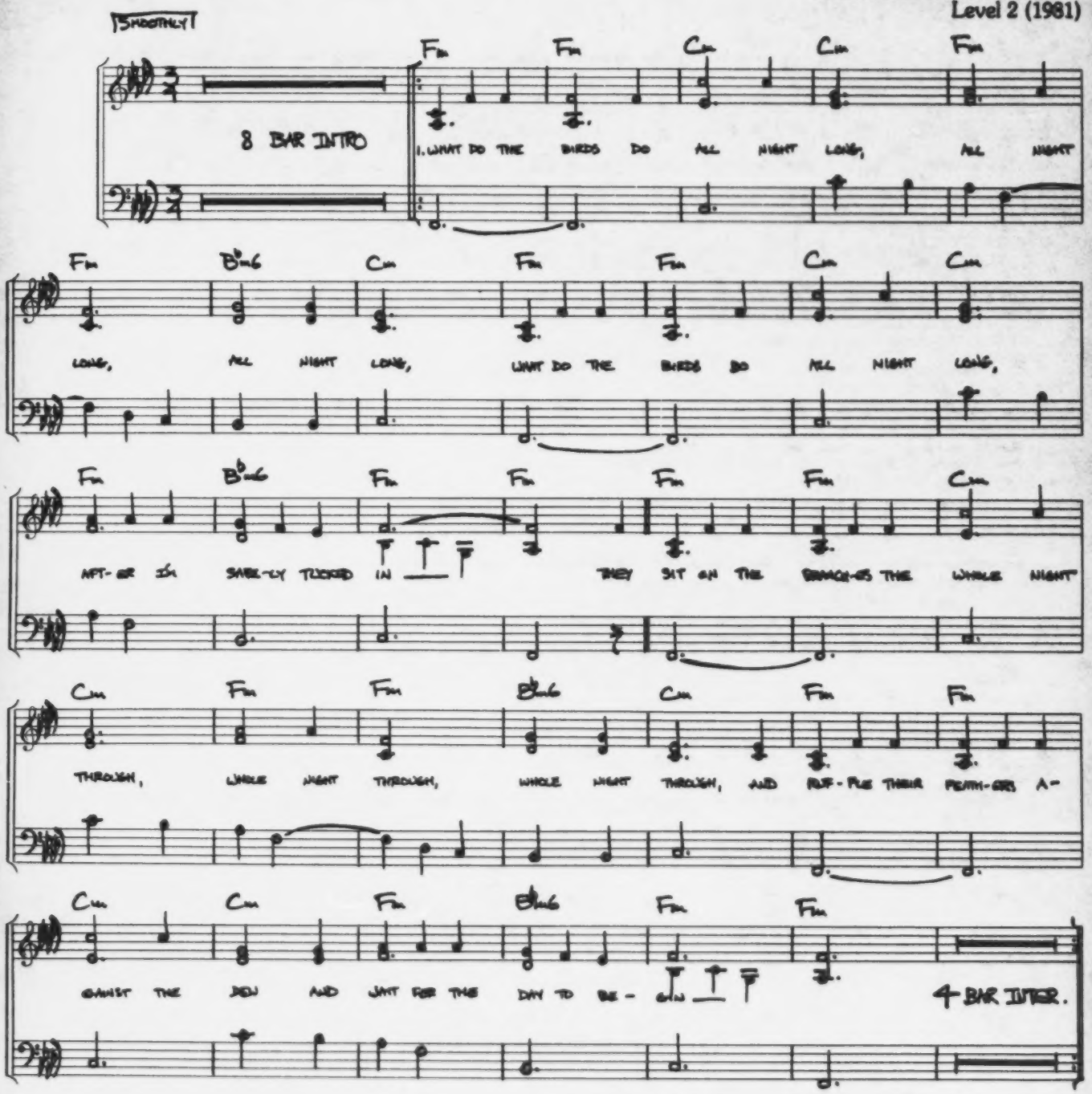
Lesson 25

All Night Long

Manx Folk Song
(English words by Margaret Marks)
From Silver Burdett *Music*—
Level 2 (1981)

SMOOTHLY
8 BAR INTRO
1. WHAT DO THE BIRDS DO ALL NIGHT LONG, ALL NIGHT LONG, ALL NIGHT LONG, WHAT DO THE BIRDS DO ALL NIGHT LONG,
AFT-ER IT'S SAFE-LY TUCKED IN THEY SIT ON THE BRANCH-ES THE WHOLE NIGHT THROUGH, WHOLE NIGHT THROUGH, WHOLE NIGHT THROUGH, AND RUF-FLE THEIR FEATH-ERS A-GAINST THE DEW AND WAIT FOR THE DAY TO BE-GIN
4 BAR INTER.

2. WHAT DO THE COWS DO ALL NIGHT LONG
ALL NIGHT LONG, ALL NIGHT LONG
WHAT DO THE COWS DO ALL NIGHT LONG
AFTER IT'S SAFELY TUCKED IN?
THEY HUDDLE TOGETHER BENEATH THE TREES
'NEATH THE TREES, 'NEATH THE TREES
AND MOO TO THE MOON IN THE CHILL NIGHT BREEZE
AND WAIT FOR THE DAY TO BEGIN.

3. WHAT DO THE CHILDREN DO ALL NIGHT LONG
ALL NIGHT LONG, ALL NIGHT LONG
WHAT DO THE CHILDREN DO ALL NIGHT LONG
AFTER THEY'RE SAFELY TUCKED IN?
THEY PEACEFULLY LIE IN THEIR WARM SWEET BEDS
WARM SWEET BEDS, WARM SWEET BEDS
WHILE WONDERFUL DREAMS GO THROUGH THEIR HEADS
THEY SLEEP 'TILL THE DAY SHALL BEGIN.

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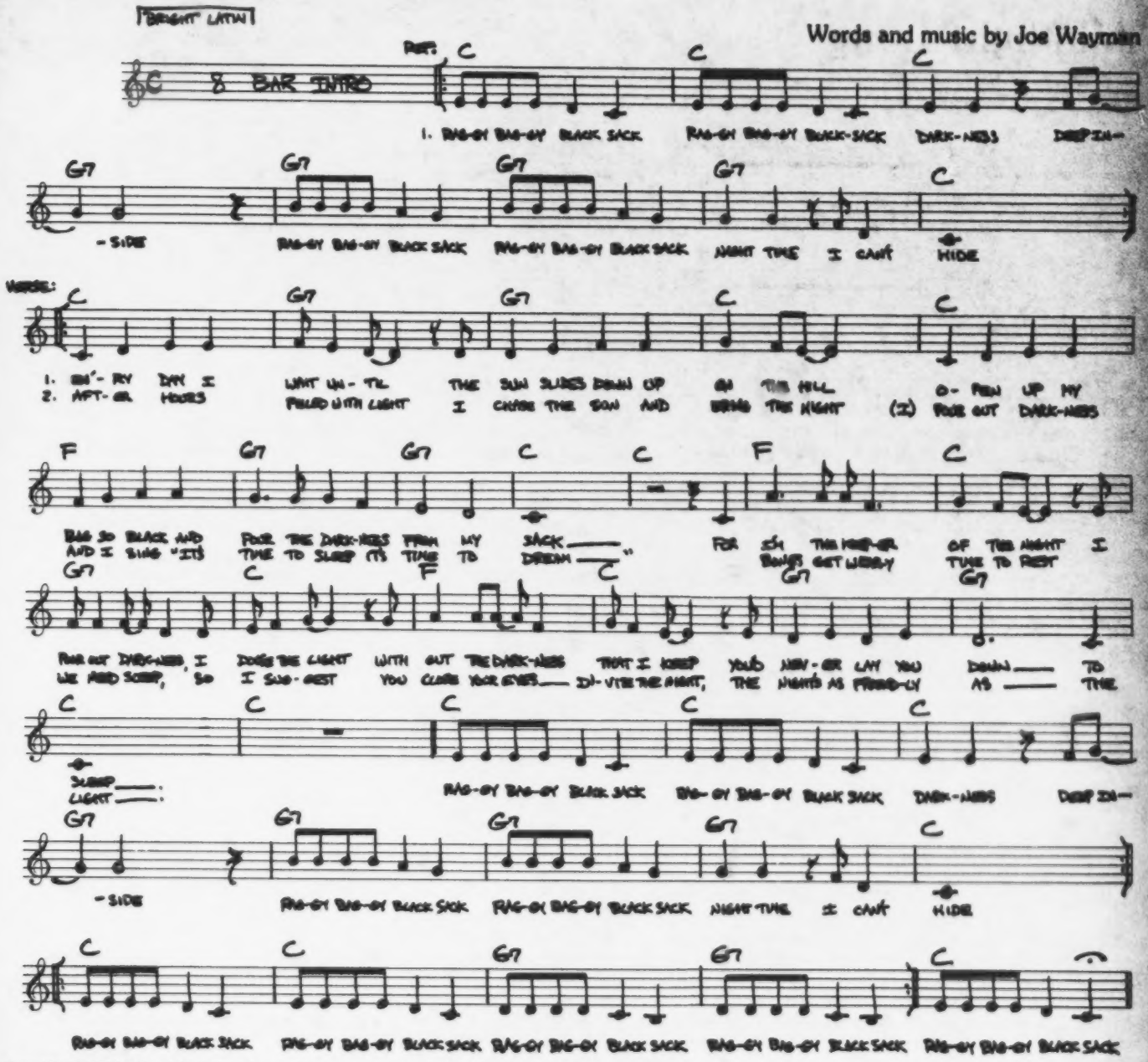
Raggy Baggy Black Sack



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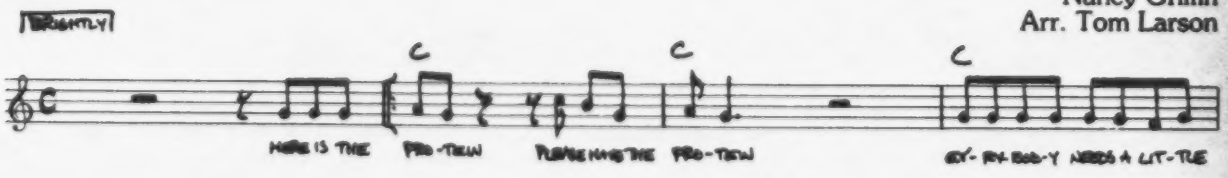
Lesson 26

A Healthy Meal



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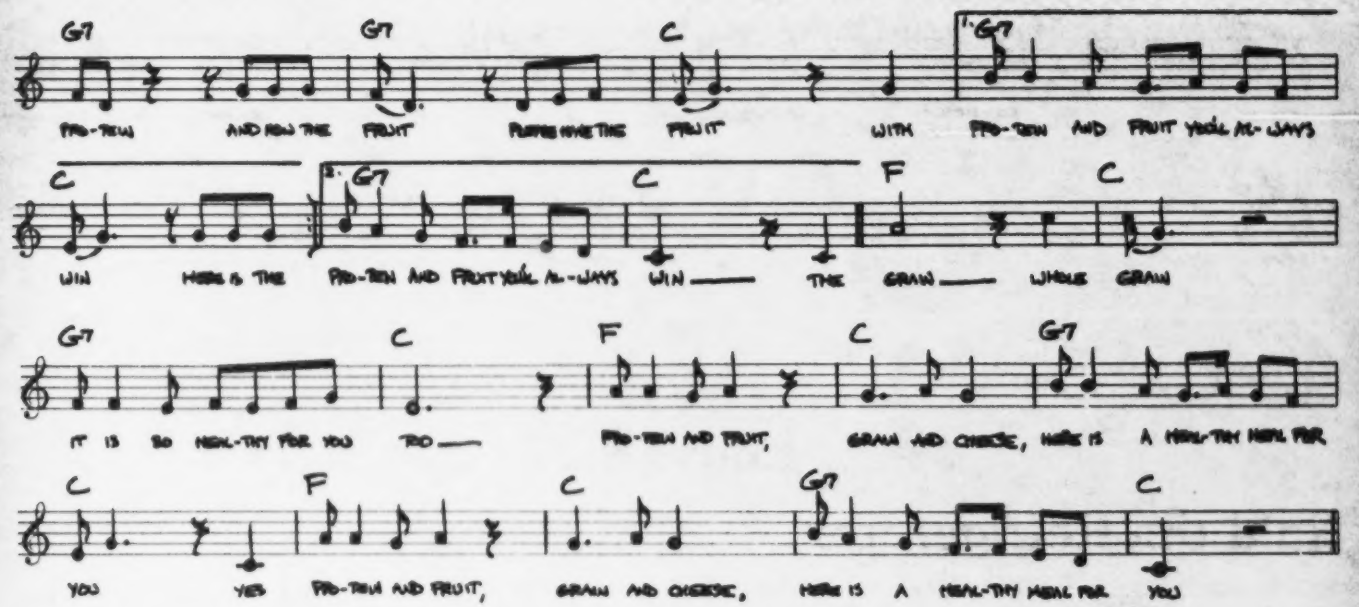
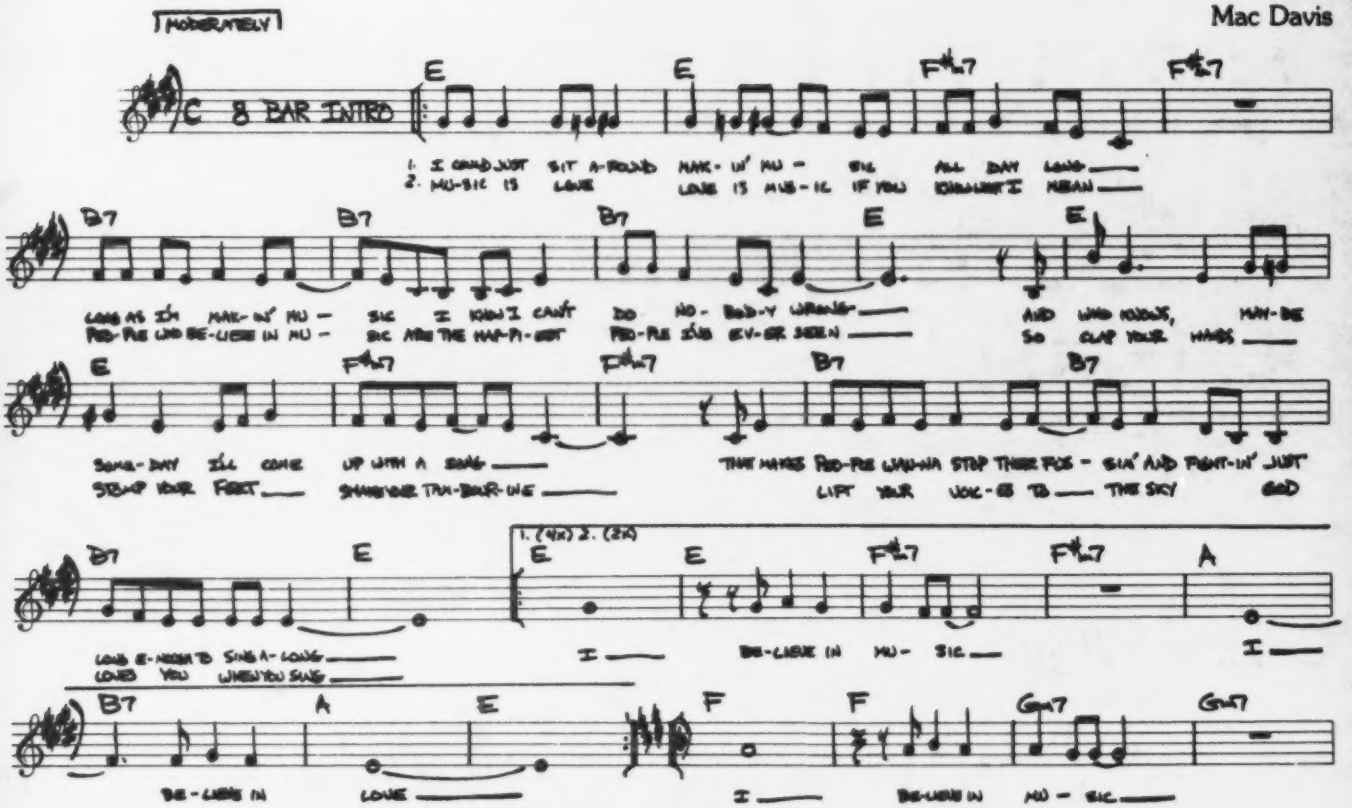

G7 G7 C 1. G7
FRO-TEIN AND RAW THE FRUIT PLEASE GIVE THE FRUIT WITH FRO-TEIN AND FRUIT YOU'LL AL-WAYS
C 2. G7 C F C
WIN HERE IS THE FRO-TEIN AND FRUIT YOU'LL AL-WAYS WIN THE GRAIN WHOLE GRAIN
G7 C F C G7
IT IS SO HEAL-THY FOR YOU TOO FRO-TEIN AND FRUIT, GRAIN AND CHEESE, HERE IS A HEAL-THY MEAL FOR
C F C G7 C
YOU YES FRO-TEIN AND FRUIT, GRAIN AND CHEESE, HERE IS A HEAL-THY MEAL FOR YOU

I Believe In Music

MODERATELY
Mac Davis
C 8 BAR INTRO E E F#m7 F#m7
1. I COULD JUST SIT A-ROUND MAK-IN' MU- SIC ALL DAY LONG
2. MU-SIC IS LOVE LOVE IS MUS-IC IF YOU DOUBT I MEAN
B7 B7 B7 E E
LONG AS I'M MAK-IN' MU- SIC I KNOW I CAN'T DO NO- BOD-Y HARM
FRO-TEIN AND BE-LIEVE IN MU- SIC ARE THE HAP-PI-EST FRO-TEIN SAID EV-ER SEEN
AND WHO KNOWS, MAY-BE SO CLAP YOUR HANDS
E F#m7 F#m7 B7 B7
SOME-DAY I'LL COME UP WITH A SONG
STOMP YOUR FEET SHAKE YOUR TAM-BOUR-INE
THAT MAKES FRO-TEIN WISH-IN STOP THERE FOR - EV'R AND FIGHT-IN' JUST
LIFT YOUR VOICE TO THE SKY AND
B7 E 1. (4X) 2. (2X) E E F#m7 F#m7 A
LONG E-NOUGH TO SING A-LONG
LOVES YOU WHEN YOU SING
I BE-LIEVE IN MU- SIC I
B7 A E F F Gm7 Gm7
BE-LIEVE IN LOVE I BE-LIEVE IN MU- SIC

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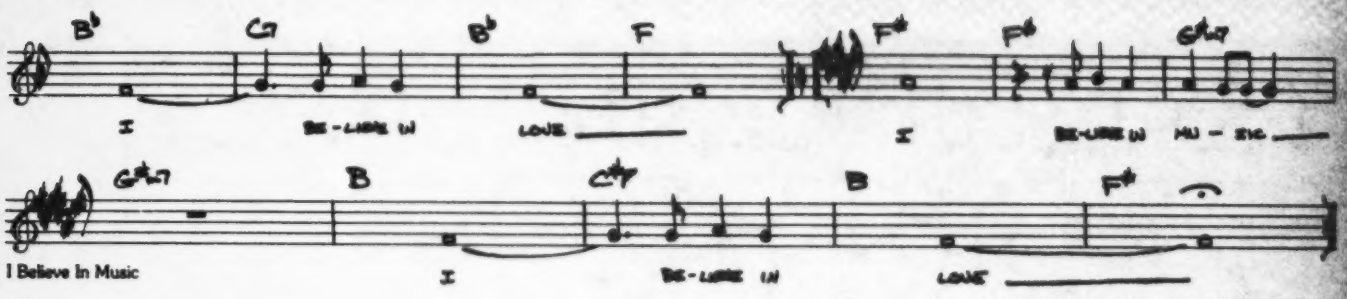
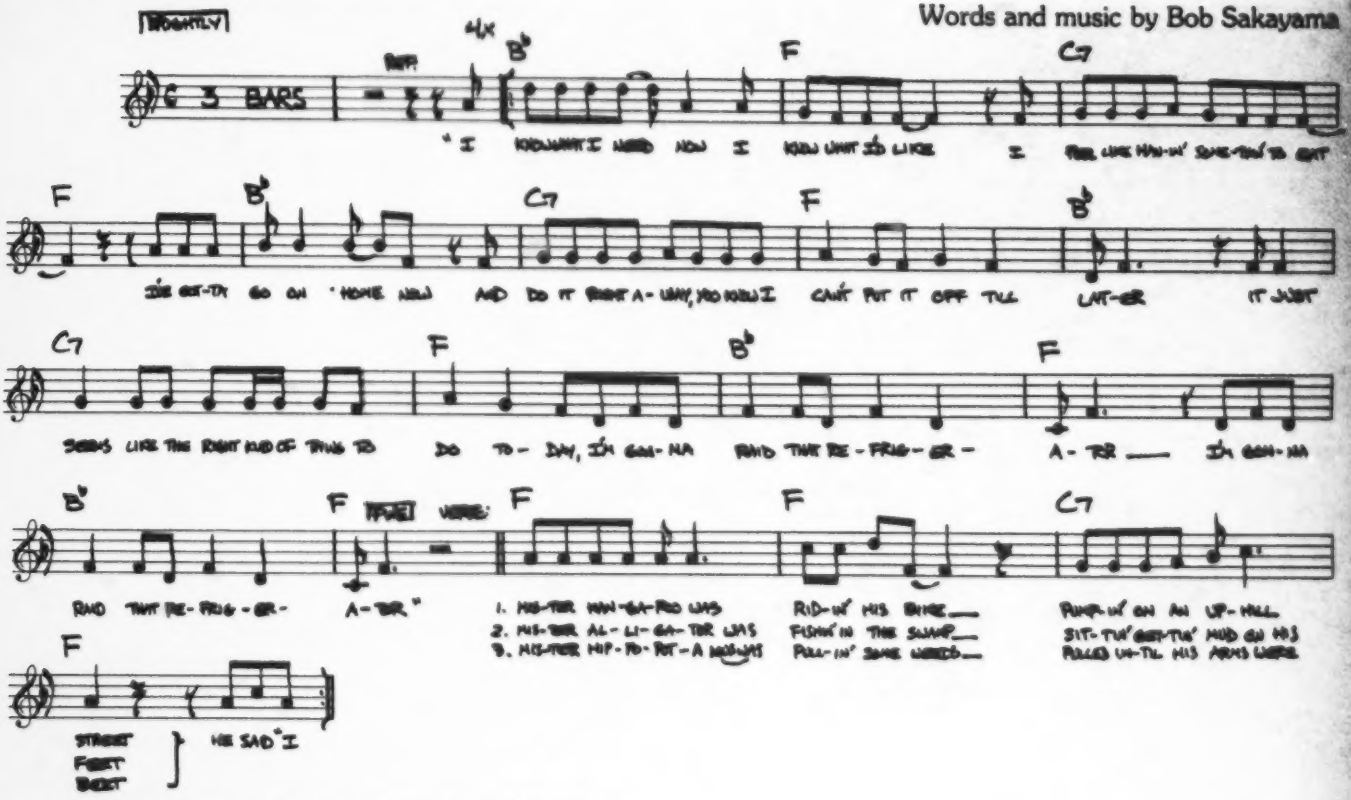

I Believe In Music

Lesson 27

Raid the Refrigerator

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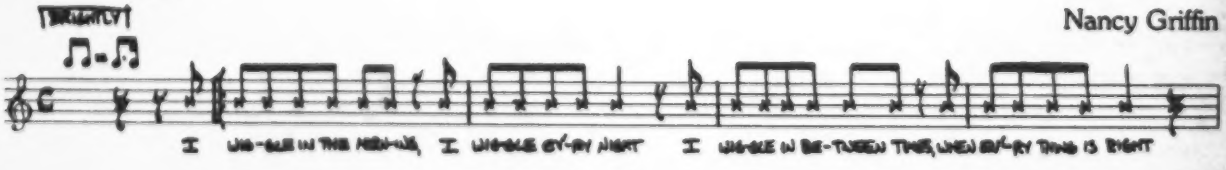
Carlita Wiggle



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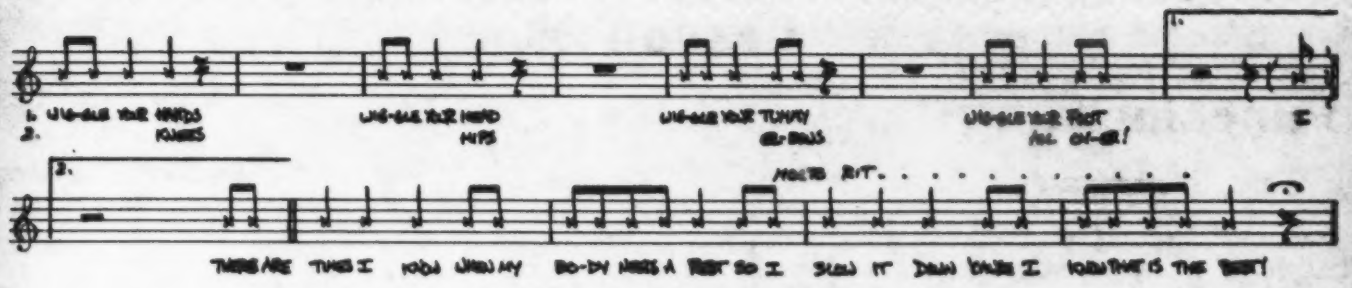
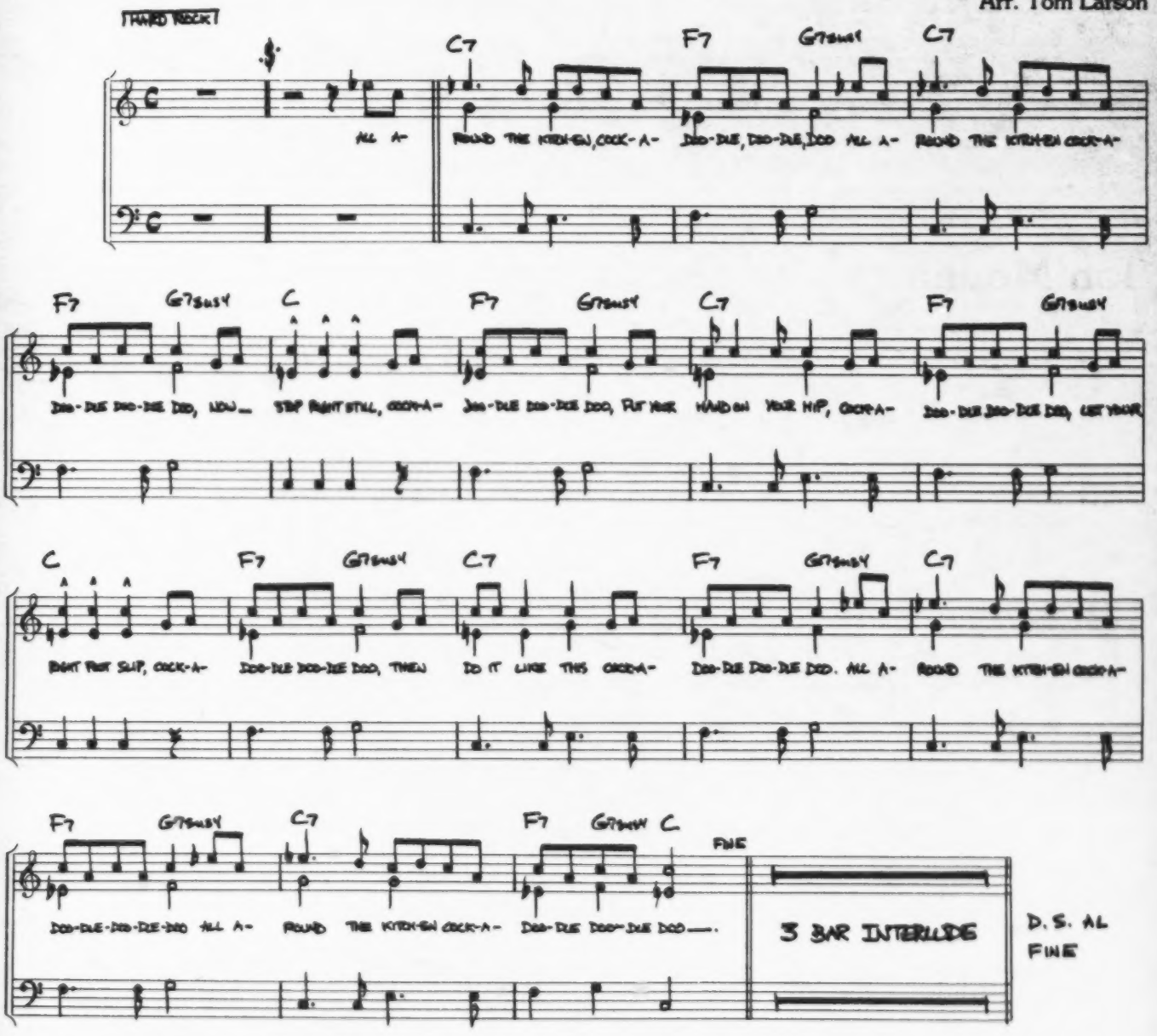


All Around the Kitchen

Black American Play Song
Arr. Tom Larson



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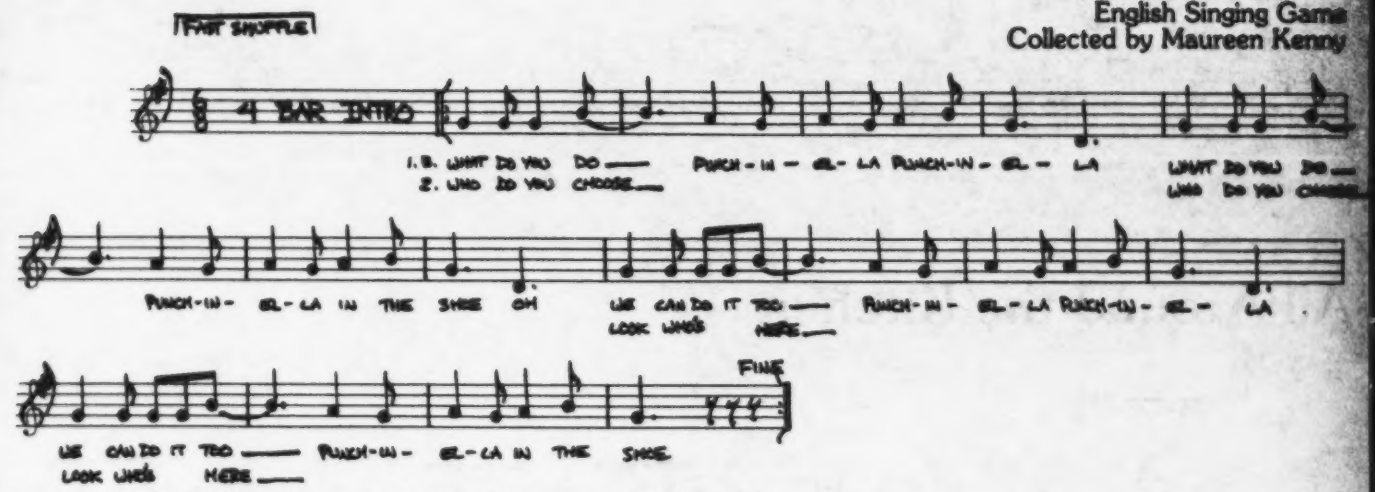
Lesson 28

Punchinella

English Singing Game
Collected by Maureen Kenny

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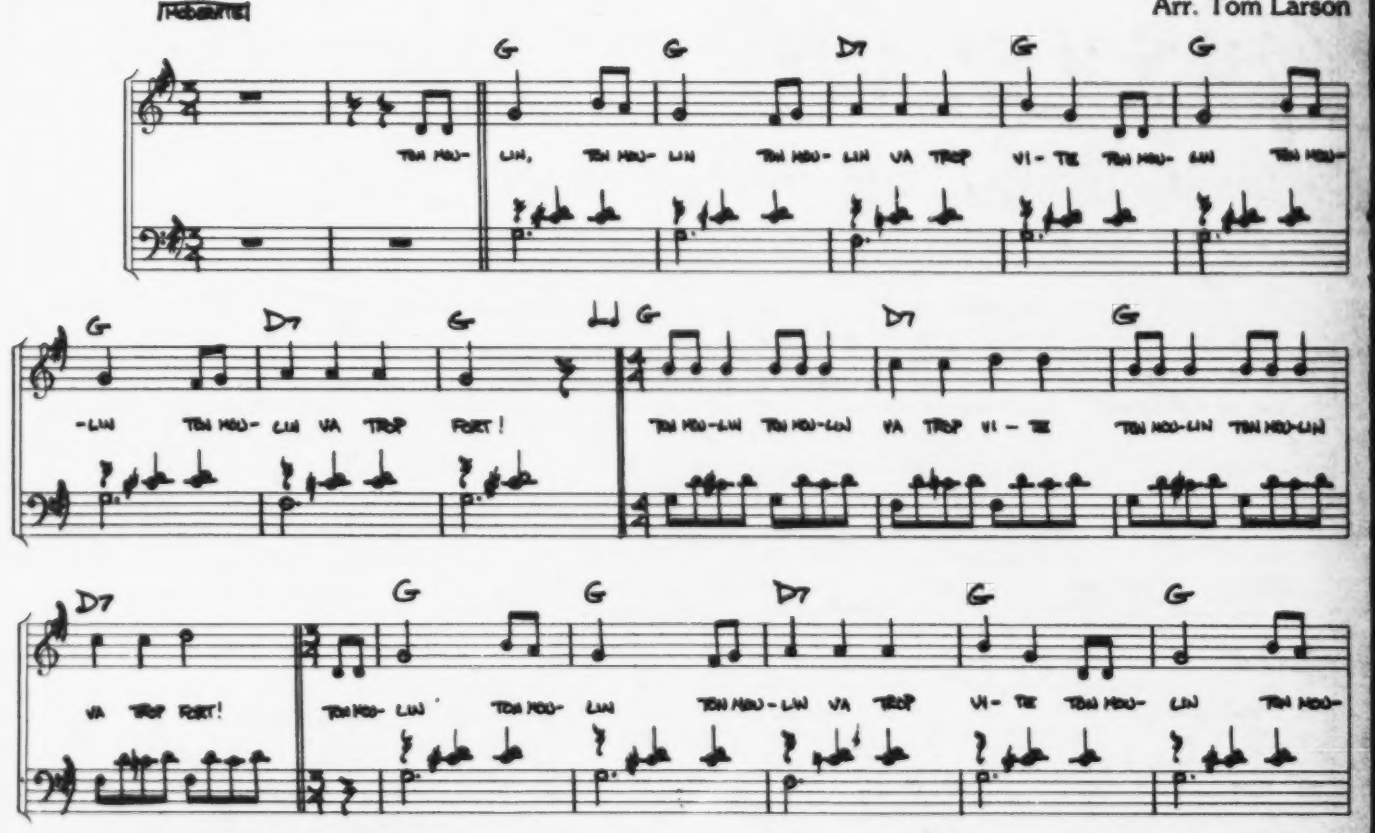
Ton Moulin

French Folk Song
Arr. Tom Larson

MODERATE
G G D7 G G
TON MOU-
LIN, TON MOU-LIN TON MOU-LIN VA TROP VI-TE TON MOU-LIN TON MOU-
G D7 G G D7 G
-LIN TON MOU-LIN VA TROP FORT!
TON MOU-LIN TON MOU-LIN VA TROP VI-TE TON MOU-LIN TON MOU-LIN
D7 G G D7 G G
VA TROP FORT!
TON MOU-LIN TON MOU-LIN TON MOU-LIN VA TROP VI-TE TON MOU-LIN TON MOU-

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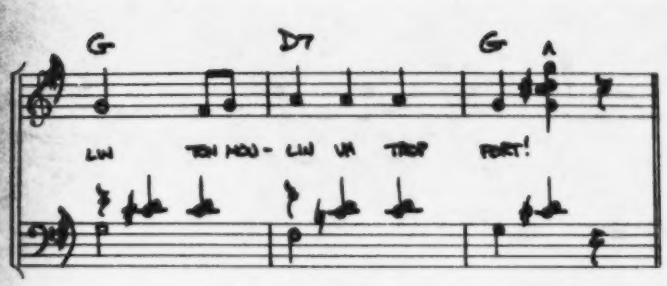
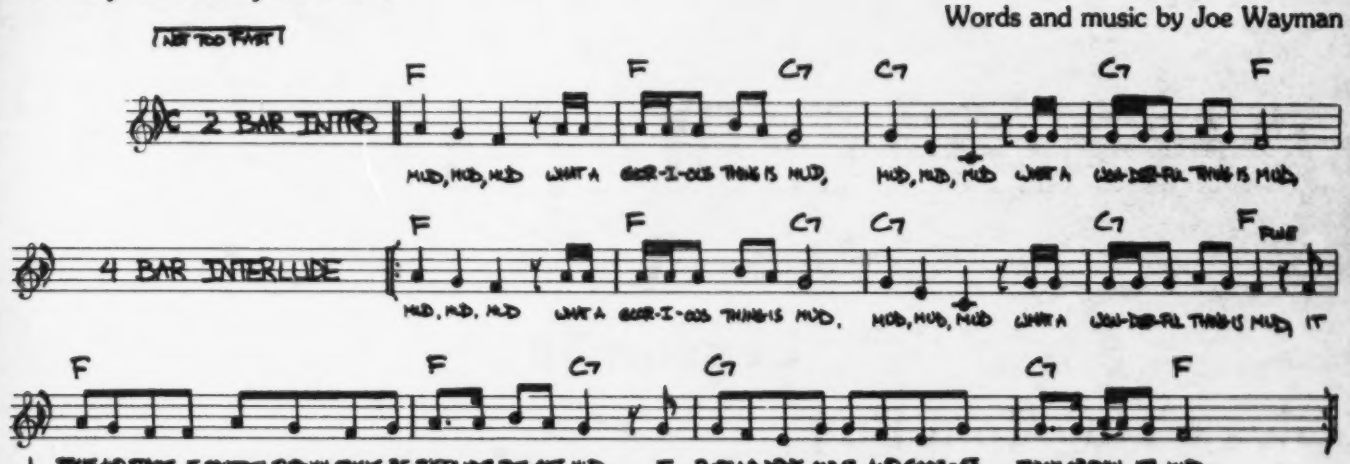


Lesson 29

Mud, Mud, Mud

Words and music by Joe Wayman


NOT TOO FAST
2 BAR INTRO
4 BAR INTERLUDE
F
C7
MUD, MUD, MUD WHAT A GOOP-I-OUS THING IS MUD,
MUD, MUD, MUD WHAT A WON-DER-FUL THING IS MUD
1. STICKS AND STONES, IT SQUEEZES THROUGH CRACKS, BE-TWEEN YOUR TOES OOZES MUD, IT PLOPS AND SLOPS, GURG-LES AND GOOZ-ES, THICK OR THIN ITS MUD.
2. MUD THEY SAY, HAS A WAY, OF CHANG-ING CLEAN TO DIRT, BUT AF-TER ALL, YOU TELL THEM ALL, WHAT CAN A LIT-TLE DIRT HURT?

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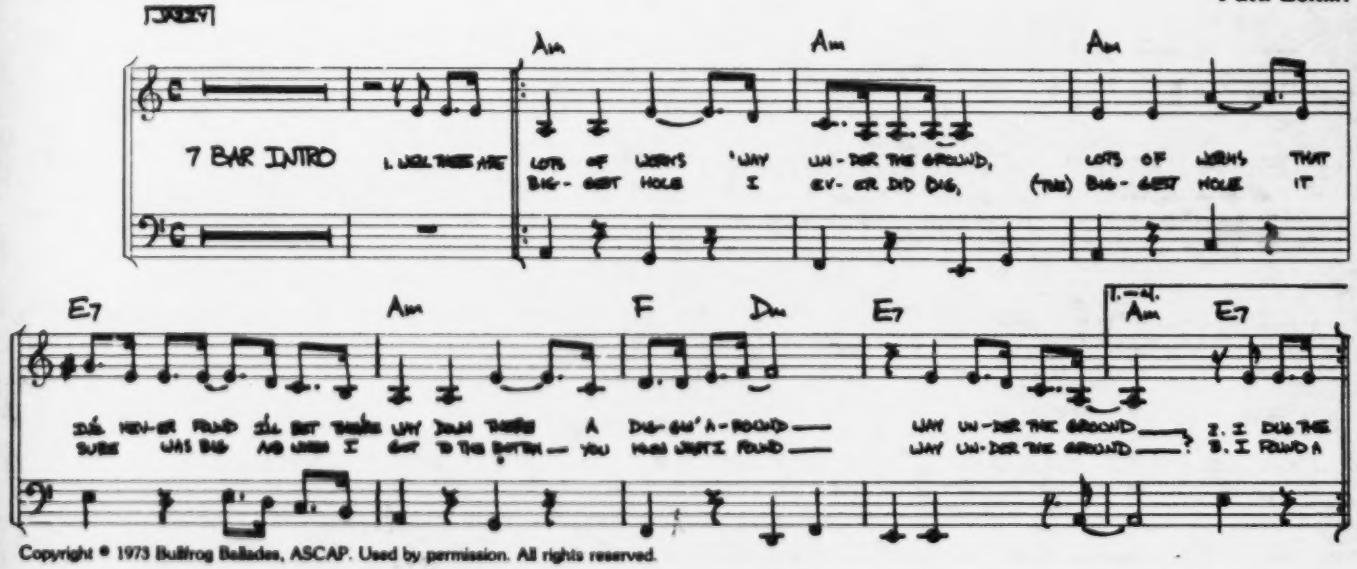
Lots of Worms

Patti Zeitlin


JAZZY
7 BAR INTRO
I WISH THERE WERE
Am
E7
F
Dm
LOTS OF WORMS 'WAY UN-DER THE GROUND, LOTS OF WORMS THAT
BIG-GEST HOLE I EV-ER DID DIG, (THE) BIG-GEST HOLE IT
DID HEV-ER FOUND I'LL BET THERE WAY DOWN THERE A DIG-GIN' A-ROUND
SURE HAS BIG AS WHEN I GOT TO THE BOTTOM — YOU WERE WHAT I FOUND
WAY UN-DER THE GROUND
1. I DUG THE
2. I FOUND A

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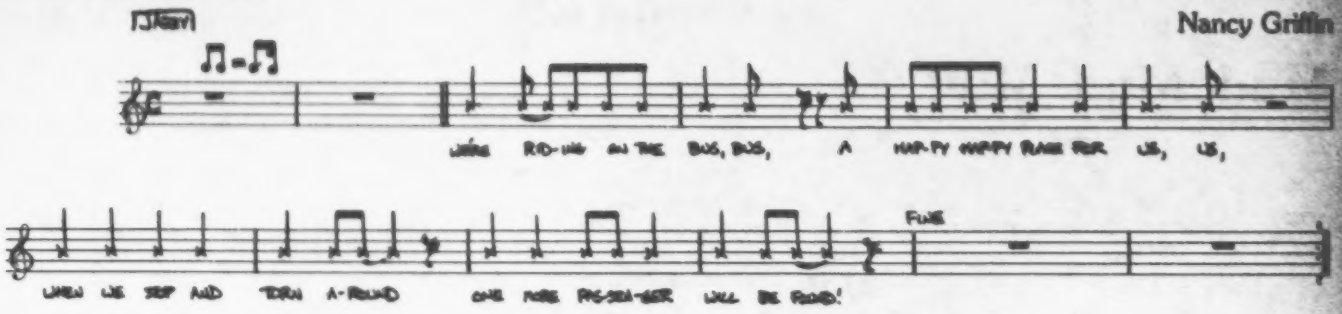
3. (I FOUND A) WORM TO GO ON A FISHING POLE,
DOWN IN THE BOTTOM OF THAT DEEP, DARK HOLE.
BUT I LEFT HIM HOME, 'CAUSE HE LIKED HIS HOME,
WAY UNDER THE GROUND.

4. I FOUND A BEETLE BUG WITH BIG BLACK EYES,
THIRTY-THREE LEGS AND THIRTY-TWO SPOTS.
BUT I LEFT HIM HOME 'CAUSE HE LIKED HIS HOME,
WAY UNDER THE GROUND.

5. REPEAT VERSE 1.

Lots of Worms

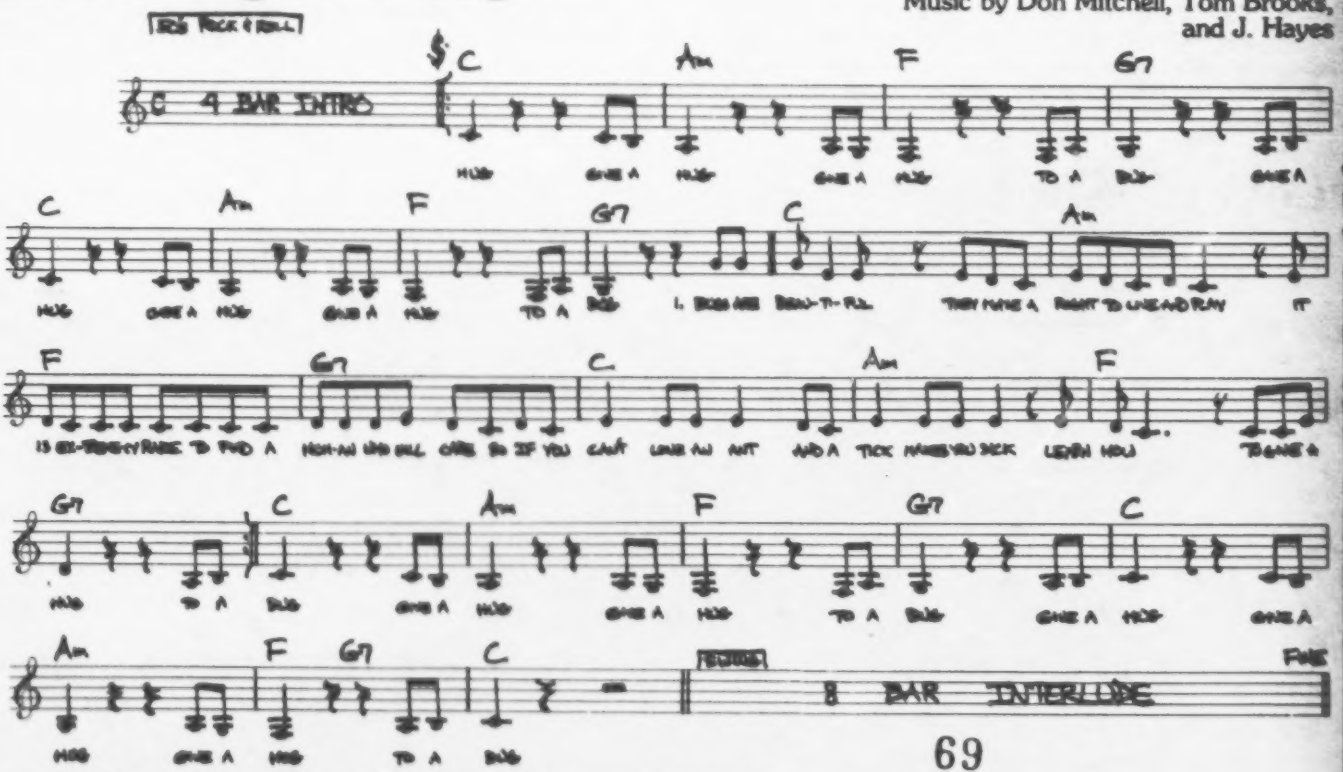
On the Bus

Nancy Griffin

JAZZY
LIONS RID-IN ON THE BUS, BUS, A HAP-PY HAPPY RIDE FOR US, US,
WHEN WE STOP AND TURN A-ROUND ONE MORE PASSEN-GER WILL BE FOUND!
FINE

REPEAT 4 TIMES, 2ND TIME WITH ECHO AFTER EACH PHRASE

Lesson 30

Give a Hug To a Bug

Words by Nancy Griffin
Music by Don Mitchell, Tom Brooks, and J. Hayes

ROCK & ROLL
4 BAR INTRO
C Am F G7
HUG GIVE A HUG GIVE A HUG TO A BUG GIVE A
1. BUGS ARE BEAU-TI-FUL THEY HAVE A RIGHT TO LIVE AND PLAY IT
IS EX-TREMELY RARE TO FIND A HUG-LESS BUG SEE IF YOU CAN'T LIKE AN ANT AND A TICK MAKES YOU SICK LEAVE HIM
REVERSE
8 BAR INTERLUDE
FINE

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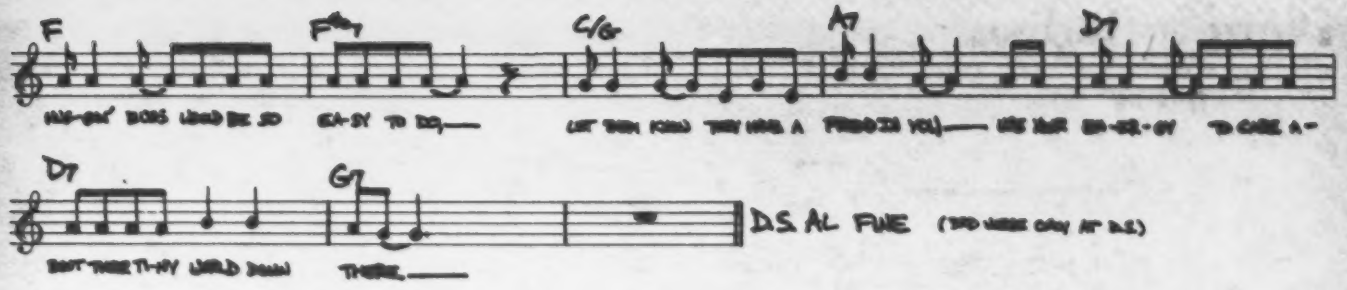
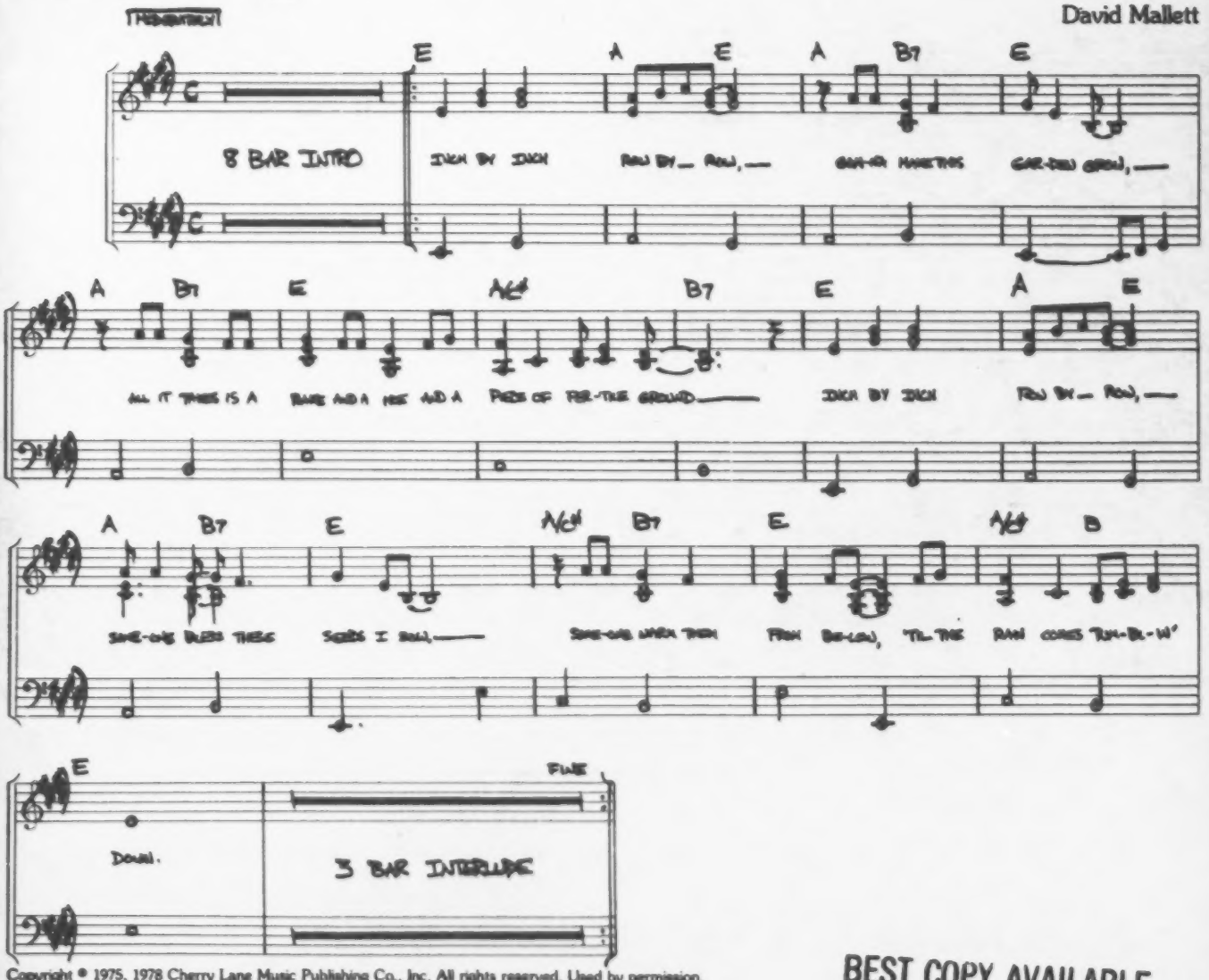


3. THAT HORN IN YOUR CAR DON'T WANT TO GO FAR,
HE DON'T HAVE A BOOT HE JUST DISAPPEARED INSIDE,
SO HELP HIM OUT, I MEAN OUT INTO THE BLUE
PLEASE TRY TO GIVE A HOOT, TO A BOOT.

Garden Song

David Mallett

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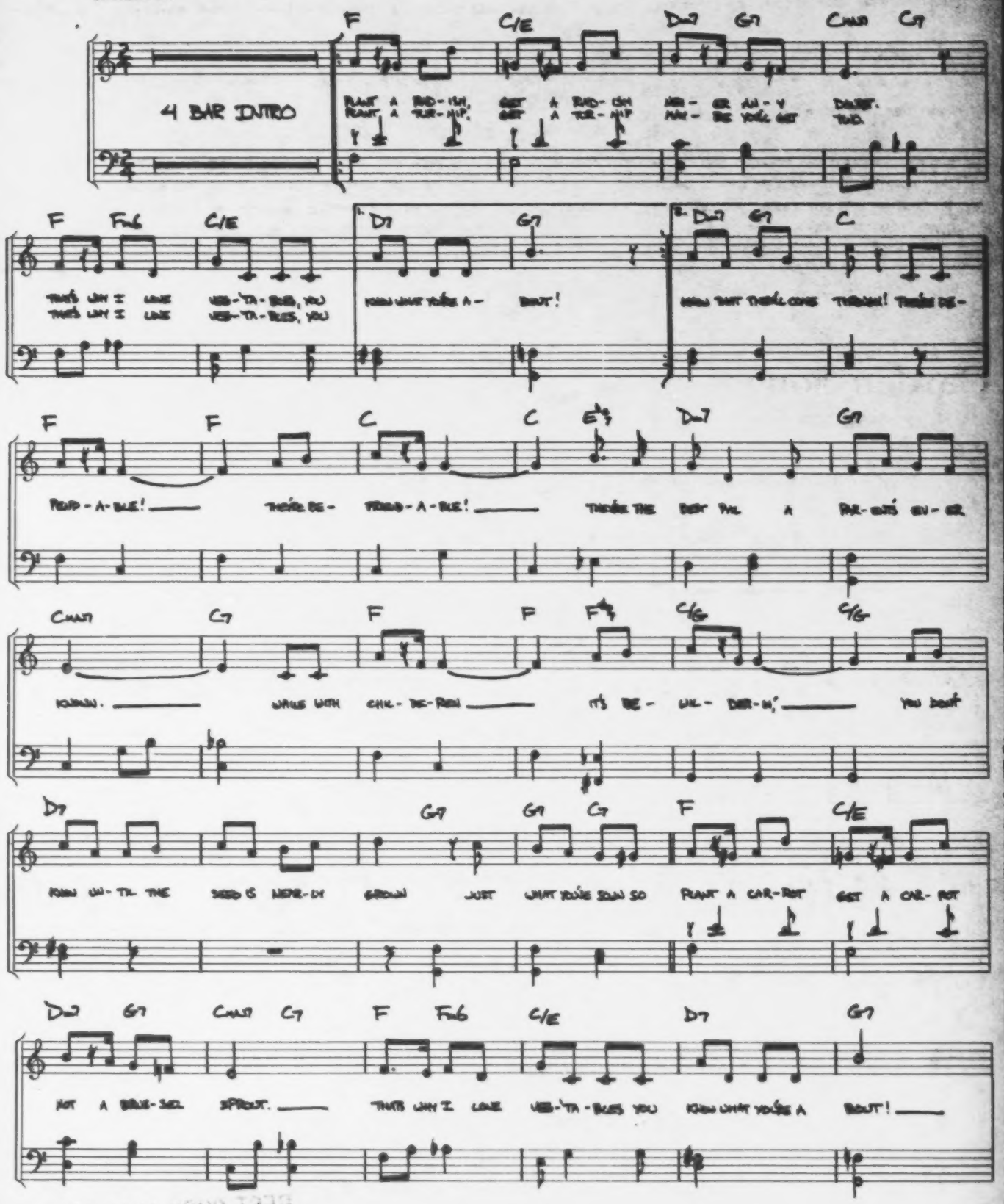
Plant a Radish

Words by Tom Jones
Music by Harvey Schmidt

4 BAR INTRO
PLANT A RAD-ISH, GET A RAD-ISH
PLANT A TUR-NIP, GET A TUR-NIP
AND - OR AN - Y MAN - NER YOU'LL GET THEM.
THAT'S WHY I LOVE VEG-'TA-BLES, YOU
THAT'S WHY I LOVE VEG-'TA-BLES, YOU
KNOW WHAT YOU'RE A - BOUT!
KNOW THAT THEY'LL COME THROUGH! THEY'RE DE -
READ - A - BLE! THEY'RE DE - READ - A - BLE!
THEY'RE THE BEST PAL A PAR-ENTS EV - ER
KNOWN. WORKS WITH CHIL - DREN IT'S BE - NEF - I - CIAL,
YOU DON'T
KNOW UN - TIL THE SEED IS NEVER GROWN
JUST WHAT YOU'RE SOWN SO
PLANT A CAR-ROT GET A CAR - ROT
NOT A BRUS - SEL SPROUT.
THAT'S WHY I LOVE VEG-'TA - BLES YOU
KNOW WHAT YOU'RE A BOUT!

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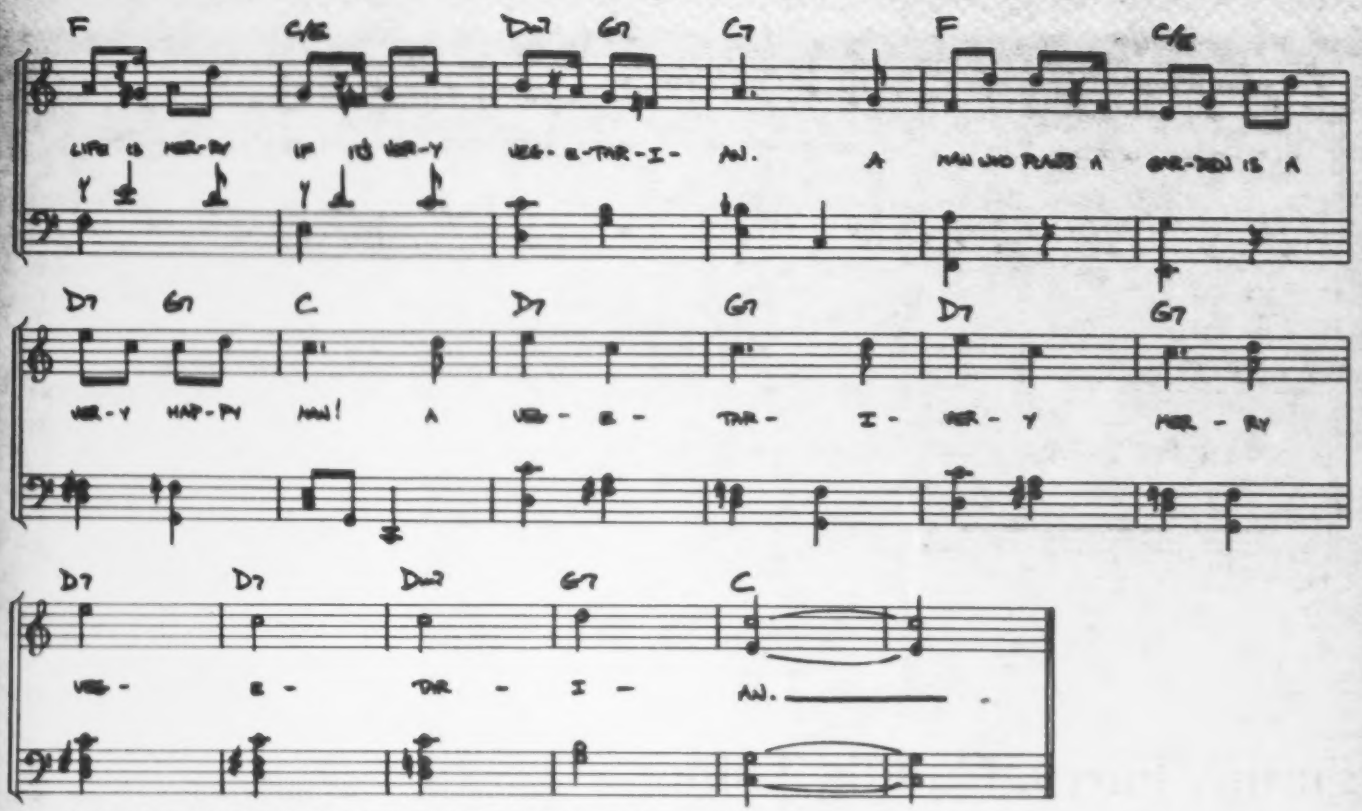
F C/E Dm7 G7 C7 F C/E
LIFE IS HER-RY IF IS VER-Y VER- E-TAR-I- AN. A MAN WHO PLAYS A ORR-DEN IS A
D7 G7 C D7 G7 D7 G7
VER-Y HAP-PY MAN! A VER- E- TAR- I- GER- Y MER- RY
D7 D7 Dm7 G7 C
VER- E- TAR - I - AN.

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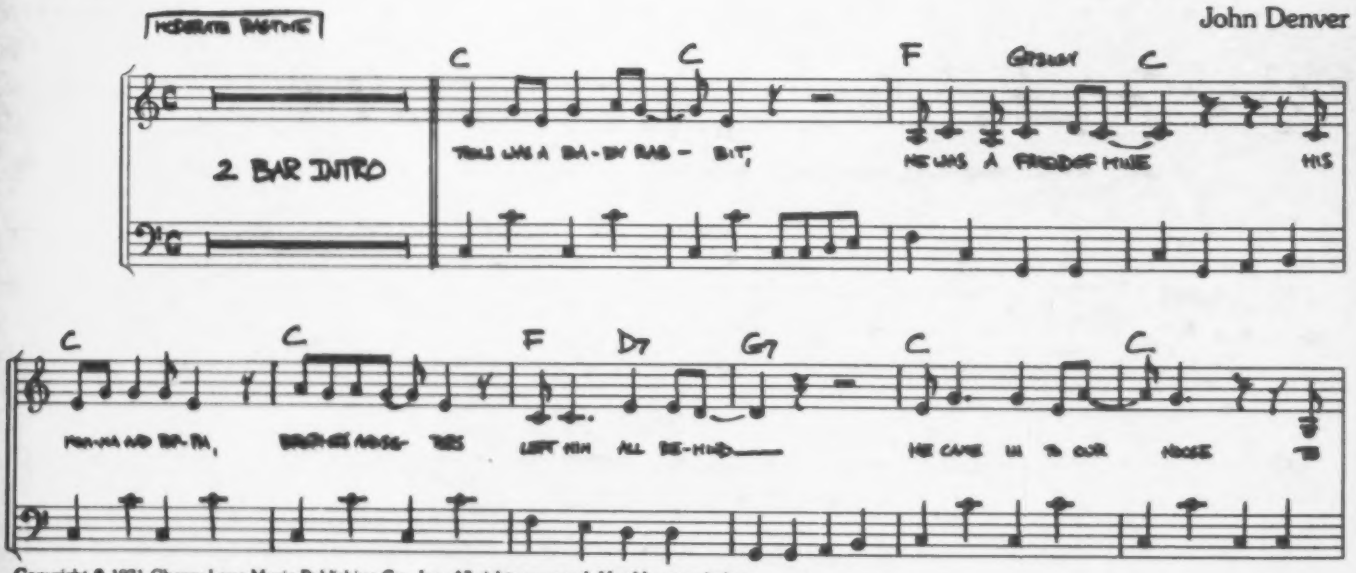
Lesson 31

Tools

John Denver

MODERATE BALLAD
2 BAR INTRO
C C F G7 C
THIS LIFE A BA-BY BAB- BIT, HE HAS A FRIEND OF MINE HIS
C C F D7 G7 C C
MAMA AND PA, BROTHERS AND SIS- TERS LEFT HIM ALL BE-HIND HE CAME IN TO OUR HOUSE TO

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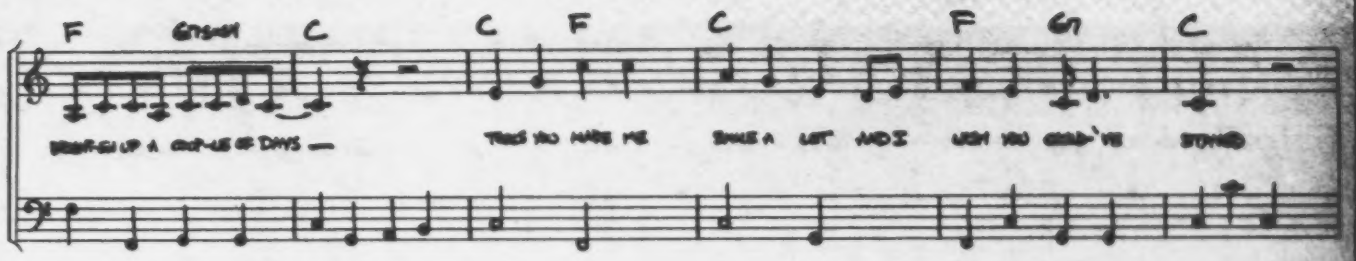
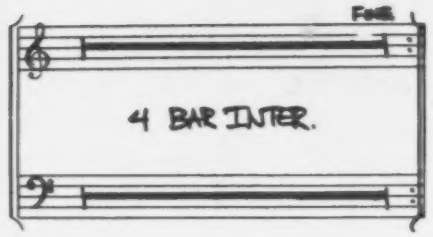
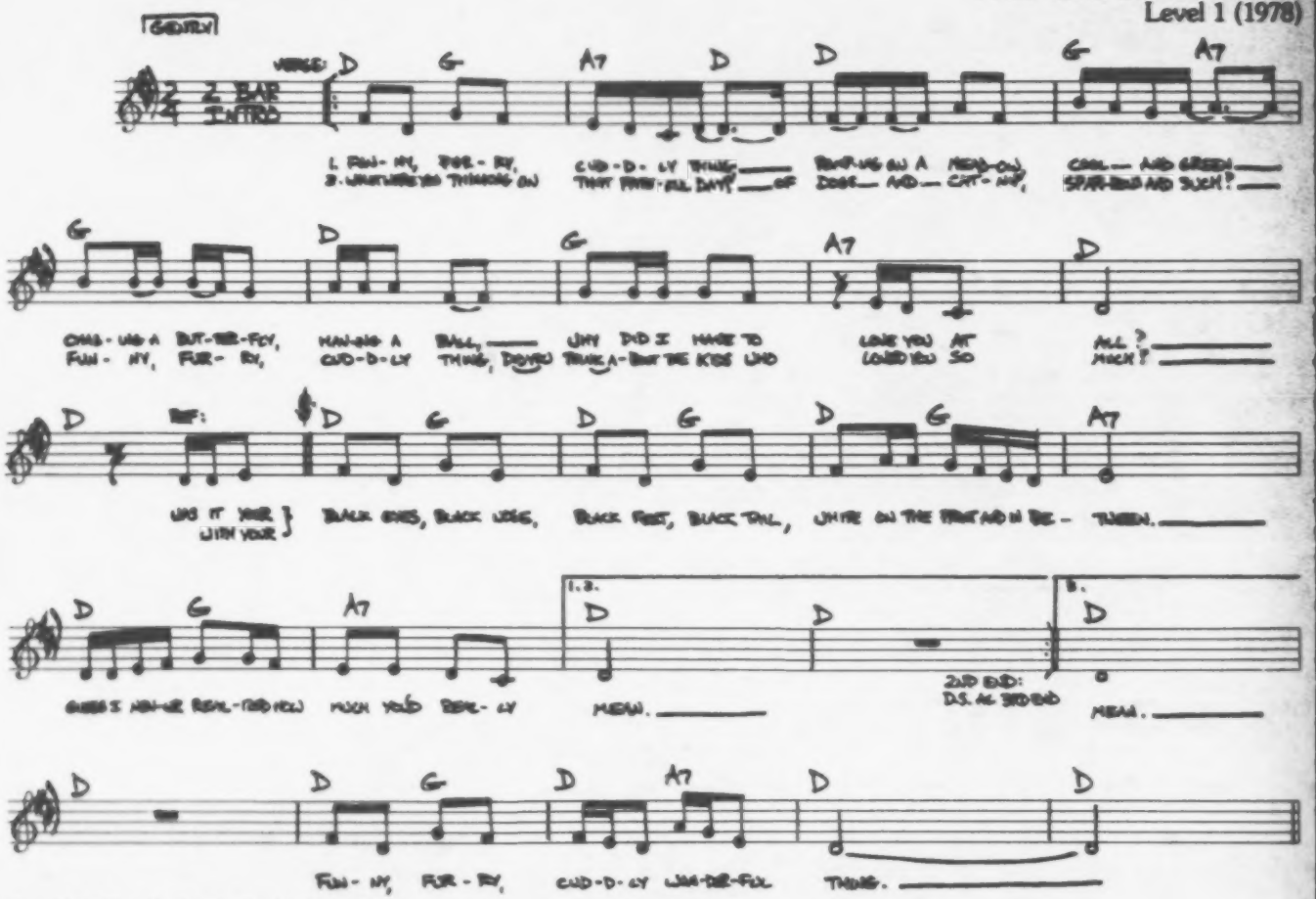




Tools

Funny, Furry, Cuddly Thing

By Estelle Johnson
From Silver Burdett *Music*—
Level 1 (1978)

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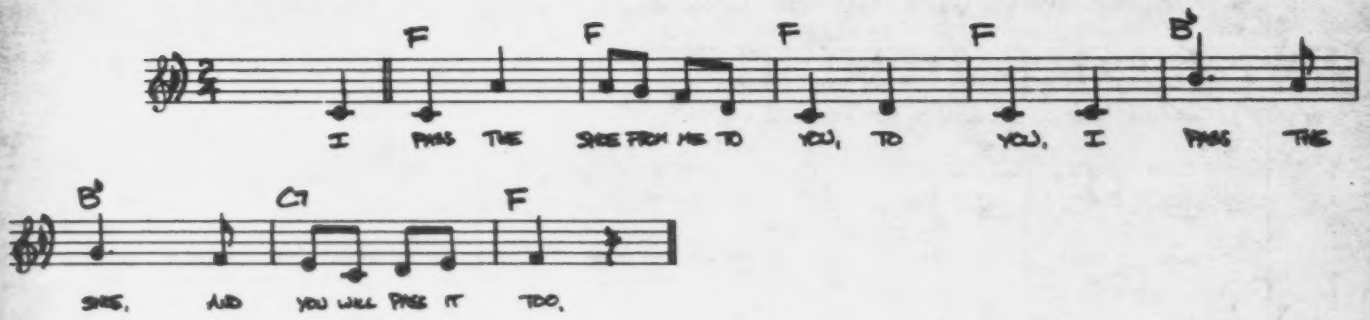
Lesson 32

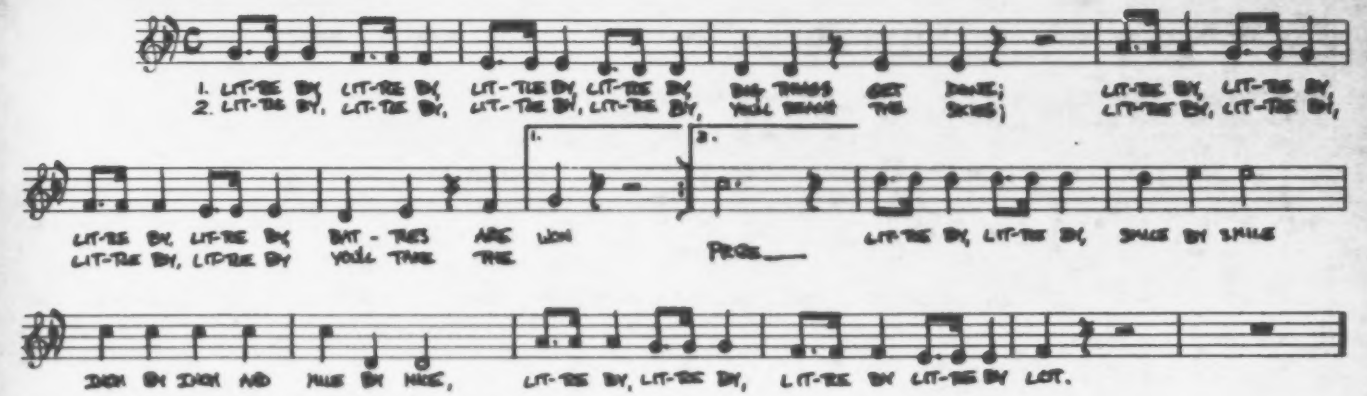
Pass the Shoe

American Singing Game



Little By Little

Carmino Ravosa


1. LIT-TLE BY, LIT-TLE BY, LIT-TLE BY, LIT-TLE BY, BIG THINGS GET DONE;
2. LIT-TLE BY, LIT-TLE BY, LIT-TLE BY, LIT-TLE BY, YOU'LL SUCCEED
LIT-TLE BY, LIT-TLE BY, LIT-TLE BY, LIT-TLE BY,
LIT-TLE BY, LIT-TLE BY, BAT-TLES ARE WON
LIT-TLE BY, LIT-TLE BY
PEACE
LIT-TLE BY, LIT-TLE BY, SMILE BY SMILE
INCH BY INCH AND MILE BY MILE,
LIT-TLE BY, LIT-TLE BY, LIT-TLE BY LIT-TLE BY LOT.

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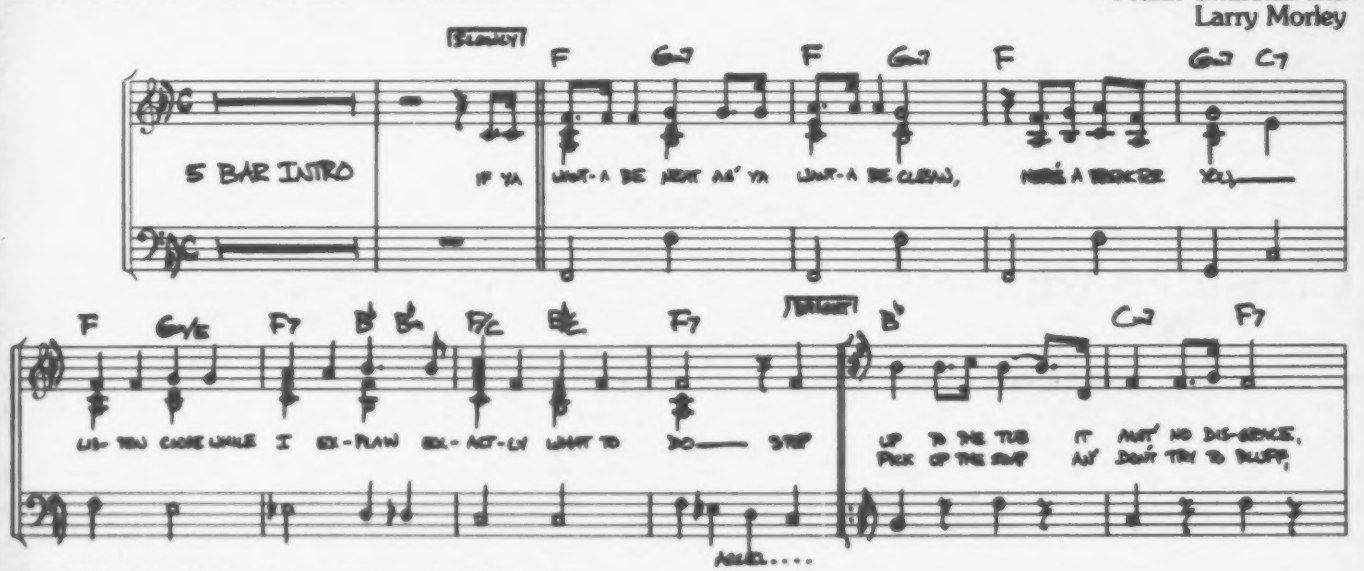
Bluddle-Uddle-Um-Dum

Frank Churchill and
Larry Morley

Slowly
5 BAR INTRO
IF YA WANT-A BE NEAT AS' YA WANT-A BE CLEAN,
HERE'S A SECRET YOU—
LIS- TEN CLOSE WHILE I EX-PLAIN EX- ACT-LY WHAT TO DO— STEP
UP TO THE TUB PICK UP THE SOAP
IT AIN'T NO DIS-GRACE, AN' DON'T TRY TO BLUFF;
Added....

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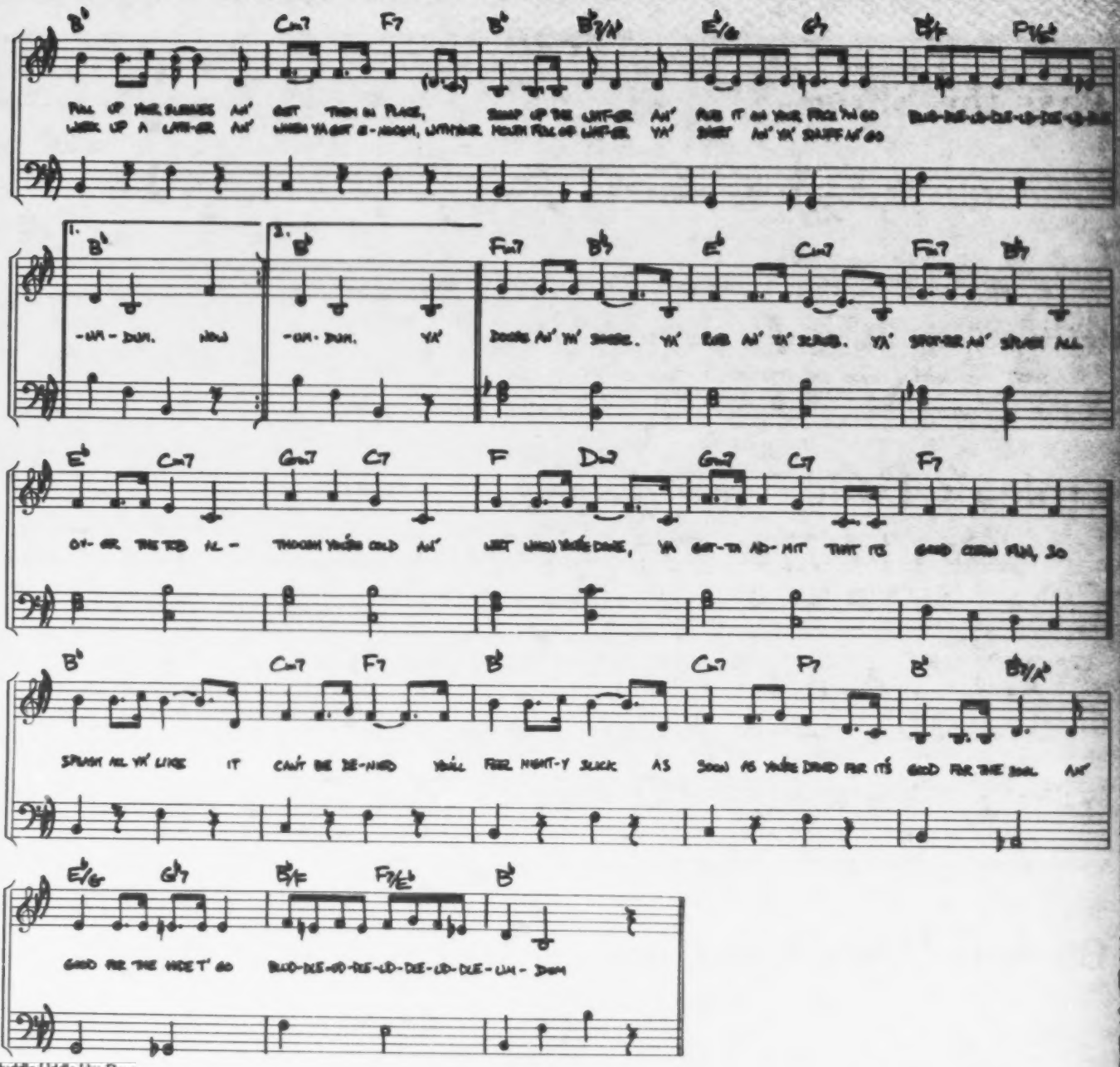
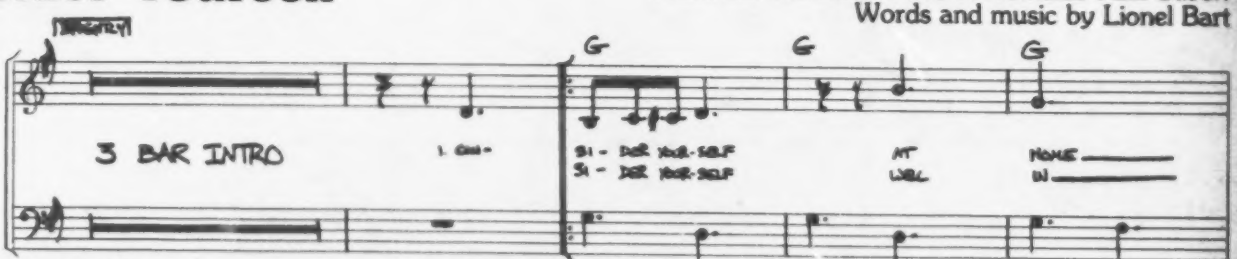

B♭ Cm7 F7 B♭ B♭/A E♭/G G7 B♭/F F7/E
Roll up your sleeves an' get 'em in place, Scrap up the litter an' put it in its place
Look up a chim-ney an' what'ya get — nothin', Nothin' fills up litter ya' sweep an' ya' sweep an' go
1. B♭ 2. B♭ Fm7 B♭7 E♭ Cm7 Fm7 B♭7
-um - dum. now -um - dum. ya' Dodge an' ya' dive. ya' Bob an' ya' scrub. ya' Stop-per an' shove
E♭ Cm7 Gm7 C7 F Dm7 Gm7 C7 F7
Oh- er the top al - though you're cold an' wet until you're done, ya got-ta ad- mit that it's good clean fun, so
B♭ Cm7 F7 B♭ Cm7 F7 B♭ B♭/A
Splash all ya' like it can't be de-nied you'll feel right-y slick as soon as you're dried for it's good for the soul an'
E♭/G G7 B♭/F F7/E B♭
good for the hole t' go Bud-dle-ud-dle-ld-dee-ld-dle-um - dum

Bluddle-Uddle-Um-Dum

Lesson 33

Consider Yourself

From the Columbia Pictures-Romulus Film *Oliver!*
Words and music by Lionel Bart



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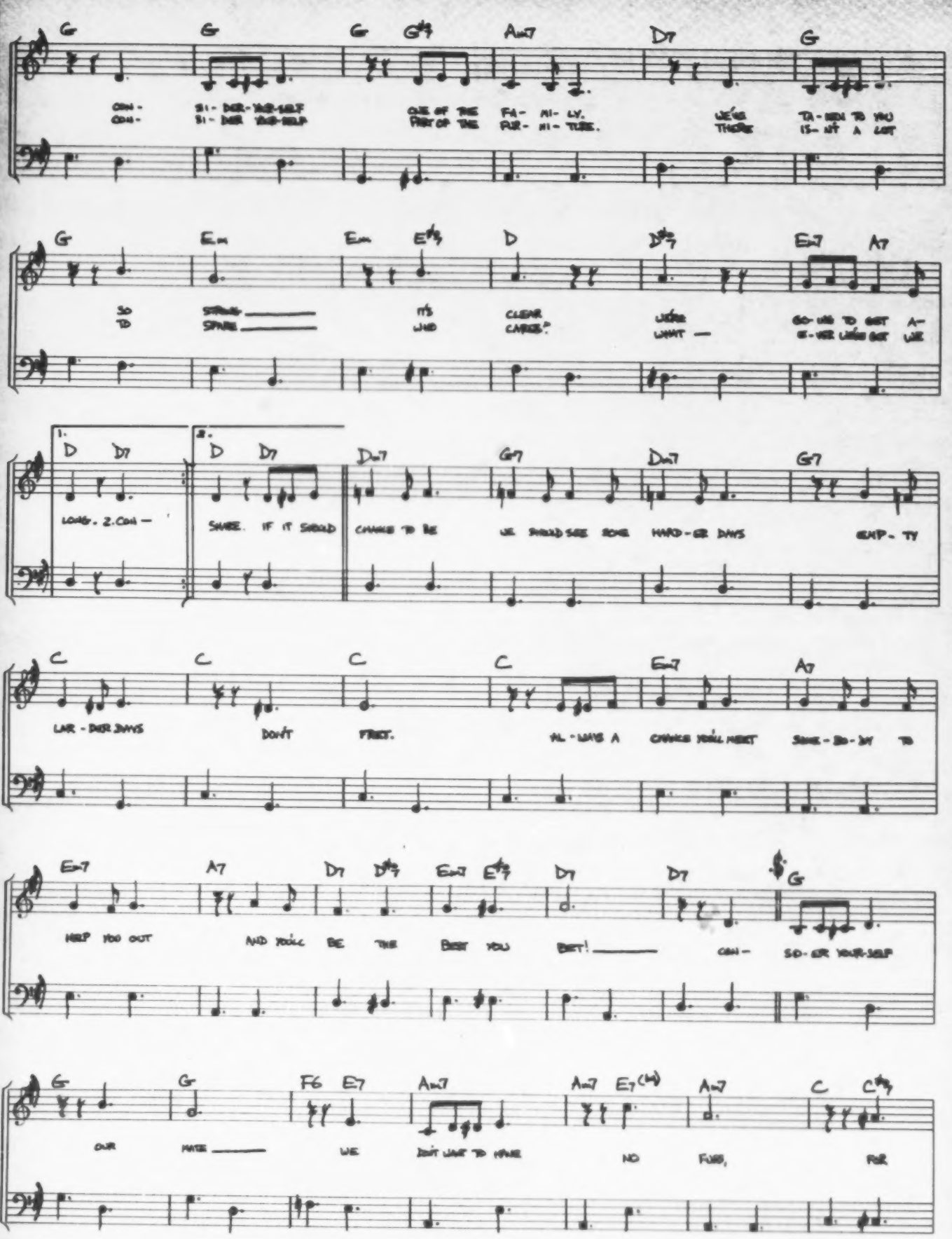
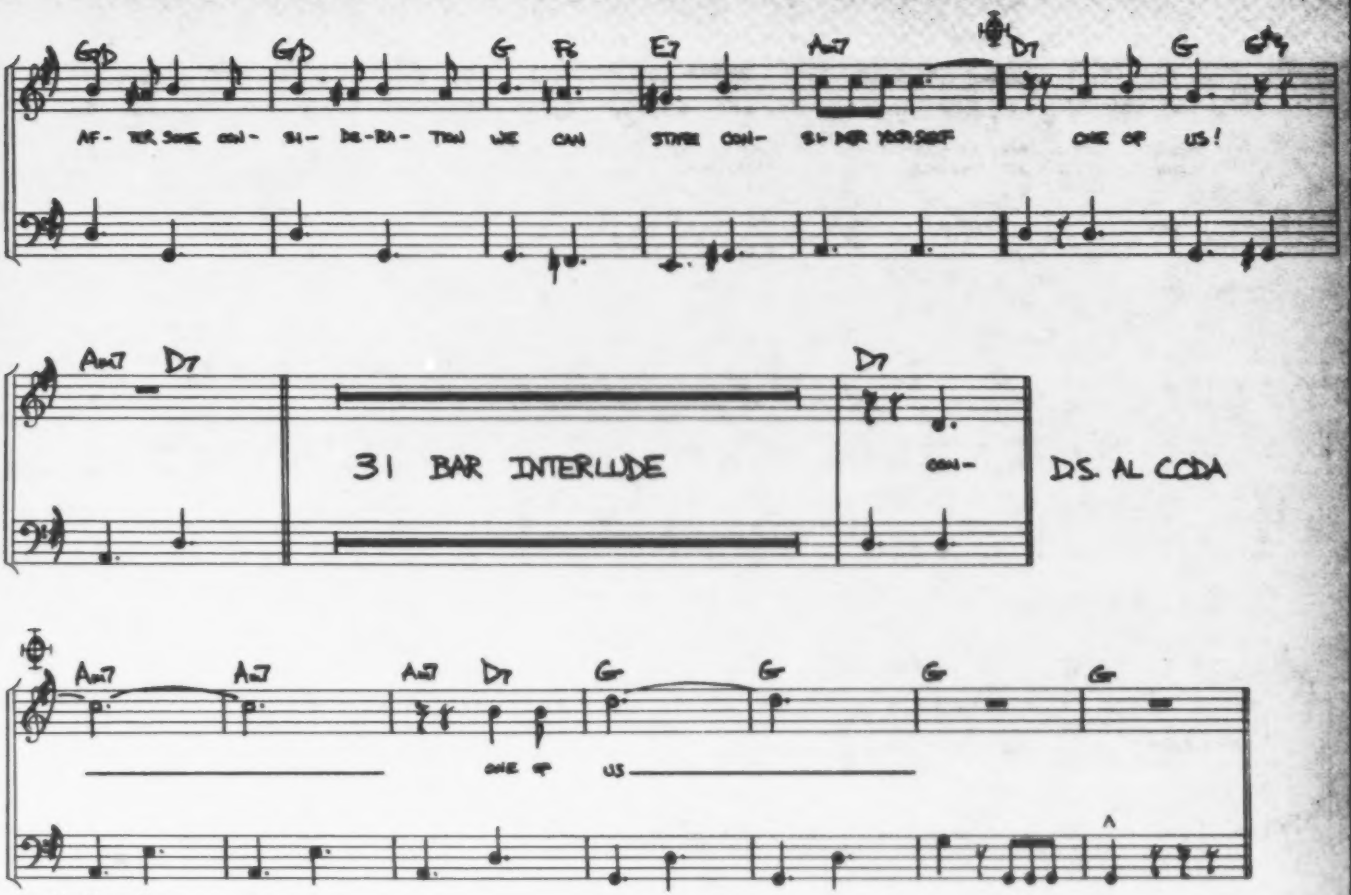
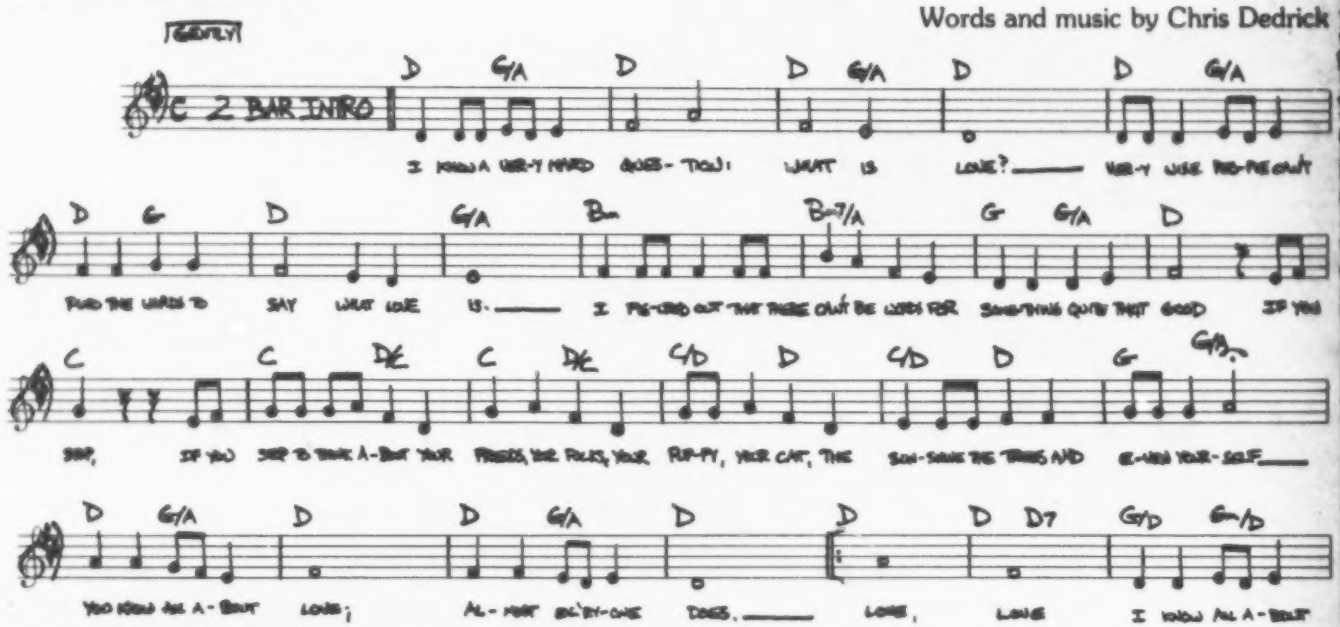

G G G G♯7 A♭7 D7 G
CON- SI- DER YOUR-SELF
CON- SI- DER YOUR-SELF
ONE OF THE FA- MI- LY.
PART OF THE FUR- NI- TURE.
WE'VE BEEN TO YOU
THERE IS- N'T A LOT
G Em Em E♯7 D D♯7 E7 A7
SO STRING
TO SPARE
IT'S CLEAR
UNDO CARPET.
UNDER WHAT
GO- ING TO GET A-
E- VER LIVING BUT WE
1. D D7
LOAD. 2. CON-
2. D D7 D♭7 G7 D♭7 G7
SHARE. IF IT SHOULD CHANGE TO BE WE SHOULD SEE SOME HARD- ER DAYS EXP- TY
C C C C E♭7 A7
LAR- DER DAYS DON'T FRET. AL- WAYS A CHANCE YOU'LL MEET SOME- BO- DY TO
E♭7 A7 D7 D♯7 E♭7 E♯7 D7 D7 G
HELP YOU OUT AND YOU'LL BE THE BEST YOU BET! CON- SID- ER YOUR-SELF
G G F6 E7 A♭7 A♭7 E7(♭9) A♭7 C C♯7
OUR MATE WE DON'T WANT TO MAKE NO FUSS, FOR

Consider Yourself

What Is Love?

Words and music by Chris Dedrick

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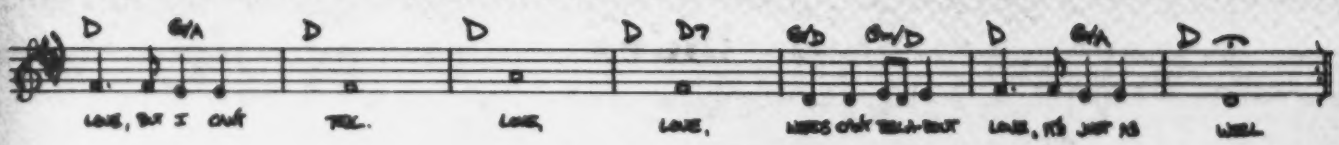
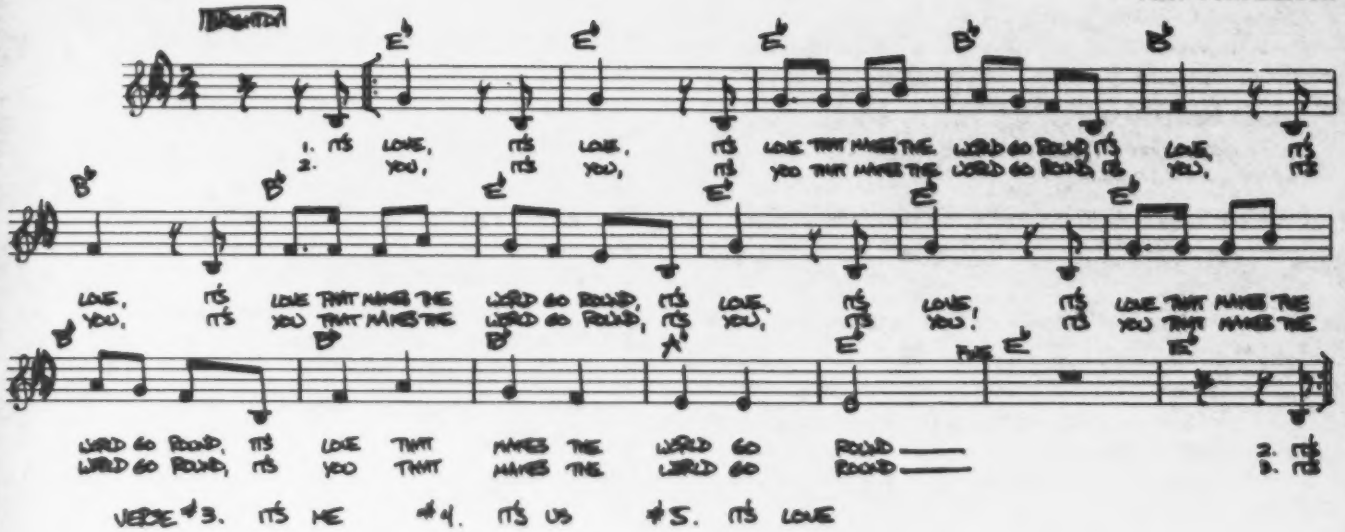
77



It's Love

Arr. Tom Larson


1. IT'S LOVE, IT'S LOVE, IT'S LOVE THAT MAKES THE WORLD GO ROUND, IT'S LOVE,
2. YOU, IT'S YOU, IT'S YOU THAT MAKES THE WORLD GO ROUND, IT'S YOU,
LOVE, IT'S LOVE THAT MAKES THE WORLD GO ROUND, IT'S LOVE, IT'S LOVE, IT'S LOVE THAT MAKES THE
YOU, IT'S YOU THAT MAKES THE WORLD GO ROUND, IT'S YOU, YOU! IT'S YOU THAT MAKES THE
WORLD GO ROUND, IT'S LOVE THAT MAKES THE WORLD GO ROUND —
WORLD GO ROUND, IT'S YOU THAT MAKES THE WORLD GO ROUND —
VERSE #3. IT'S ME #4. IT'S US #5. IT'S LOVE

Index

(A la Rurru Niño) Lulla Lullaby 44
Alike and Different 24
All Around the Kitchen 63
All Night Long 59
America the Beautiful 48
Bangalory Man 16
Bluddle-Uddle-Um-Dum 71
Carlita Wiggle 62
Chickamy, Chickamy, Craney Crow 25
Circle Round the Zero 32
Consider Yourself 72
Diddle Diddle Dumpling 47
Dr. Knickerbocker 37
Don't Forget To Remember 52
Eagle and The Hawk, The 36
Eefin' 53
False Face 54
Farewell Andromeda (Welcome To My Morning) 49
Fat Old Witch 26
Feet 40
Five Puppies 20
Flowers Won't Grow 27
Friends (lesson 2) 14
Friends (lesson 23) 53
Friends (waltz version) 41
Funny, Furry, Cuddly Thing 70
Garden Song 67
Give a Hug To a Bug 66
Giving and Receiving 33
Going On a Picnic 36
Goodbye, My Friends 38
Grandpa 51
Grocery Stores and Bathroom Doors 41
Happy Street, A 13
Head-Shoulders 18
Head-Shoulders, Baby 19
Healthy Meal, A 60
Hearty Breakfast, A 20
Heigh-Ho 46
I Believe In Music 61
I Like Me 42
If I Had a Hammer 12
Irish Green 57
It's Love 75
Let a Song Tell a Story (short version) 9
Let a Song Tell a Story (long version) 10
Let the Melody Ride 13
Little By Little 71
Little Sacka Sugar 21
Little Shell, Speech Exercise (No. 32) 33
Lots of Worms 66
Lulla Lullaby (A la Rurru Niño) 44
Mail Myself To You 38
Morning 17
Mud, Mud, Mud 65
Music Is You, The 40
Music! Music! Music! (Put Another Nickel In) 55
Name a Shape 34
New River Train 44
Next Time 13
On the Bus 66
Package For You, A 16
Pass the Shoe 71
Piano Is a Wonderful Thing, The 31
Pitter Patter Raindrops, Speech Exercise (No. 21) 20
Plant a Radish 68
Punchinella 64
(Put Another Nickel In) Music! Music! Music! 55
Raggy Baggy Black Sack 60
Raid the Refrigerator 62
Roll On the Ground 47
Shapes Are Everywhere 34
Simple Gifts 29
Sing 50
Speech Exercise (No. 21) Pitter Patter Raindrops 20
Speech Exercise (No. 32) Little Shell 33
Stolen Rainbows 57
Strawberries Ripe 30
Talk To the Animals 22
Thanks For the Memory 56
Thanksgiving Is Near 31
This Land Is Your Land 47
Three Halloween Rhymes 26
Ton Moulin 64
Tools 69
Wake Up, Skipper 17
Warm Fuzzies 45
Welcome To My Morning (Farewell Andromeda) 49
What a Wonderful Place 28
What Is Love? 74
Whistle While You Work 24
Wiggle Song 43
Wonder Ball, The 29
Your Name Is Jingle 13

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